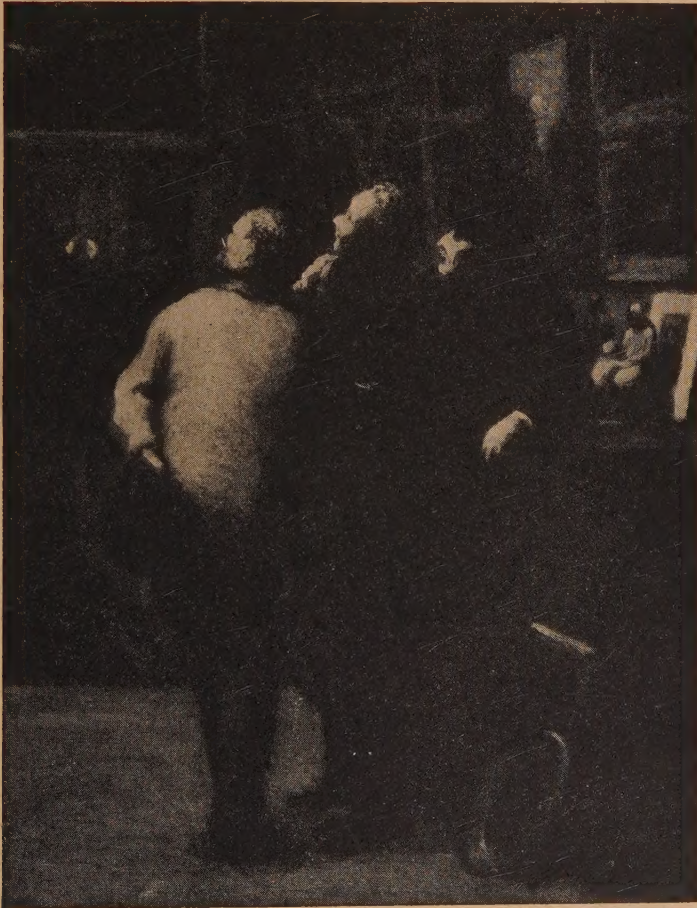


July 1936

*The American Magazine of*

# ART

*Including "Creative Art"*



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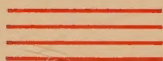
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PHILADELPHIA



Honoré Daumier: The Connoisseurs

Cover

*Lent by Mrs. Edouard L. Jonas to Cleveland's Twentieth Anniversary Exhibition*

Henry Varnum Poor: Brickyards—Haverstraw

Frontispiece in Color

*Reproduced by Courtesy of the Frank K. M. Rehn Galleries*

Yardstick Makers

By F. A. Whiting, Jr.

427

World Art at Cleveland

By William Mathewson Milliken

428

Cincinnati's Taft House

By F. J. Roos, Jr.

440

Henry Varnum Poor

By Forbes Watson

446

Buildings for Beasts: Our Zoos in Transition

By F. A. Gutheim

455

On Developing the Present-Day Style

By Joseph Binder

464

Dallas and the Centennial Exhibition

By Richard Foster Howard

470

Field Notes

477

*News of Federation Chapters and the Art World*

New Books on Art

480

*Candid Photography: History of Japanese Art: Catalogue of  
German Painting in America*

*Previous issues listed in "Art Index" and "The Reader's Guide to Periodical Literature"*

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## AUTHORS IN THIS ISSUE

WILLIAM MATHEWSON MILLIKEN is not only Director of the Cleveland Museum of Art, but also its Curator of Decorative Arts. From 1919 until he became Director in 1930 he had been Curator of Paintings as well. To him goes most of the credit for making Cleveland's May Show, the annual exhibition of work by Cleveland artists and craftsmen, the success it has continually been. His article on the present great Twentieth Anniversary Exhibition at his Museum shows that he is a good hand at gathering a tremendously important loan exhibition.

FRANK J. ROOS, JR., is a member of the art faculty of Ohio University at Athens, Ohio. That his interest in his subject is not confined to the courses he gives, and the inevitable lantern slides, is sufficiently indicated by his article this month on a fine old Ohio mansion. His architectural photographs, a number of which are reproduced in connection with his article, have won him deserved laurels before.

FORBES WATSON was art critic on the old *New York World* and on the *New York Evening Post*. But his greatest work in the American art field was as editor of *The Arts*. Since that fell under the heavy hand of the

depression, he has had several posts in Washington. The first of these, that of technical directorship of the Public Work of Art Project. When the PWAP had done its work, Mr. Watson was one of those to join the Section of Painting and Sculpture of the Treasury Department.

F. A. GUTHEIM has written for the Magazine on architecture, planning, and those aspects of the other arts most closely related to these major interests.

JOSEPH BINDER is one of the best known designers for advertising in the world. For many years his preëminence in the field sent students flocking to his school in Vienna. A year or so ago, he came to this country and gave a lecture tour. In many of our chief cities he stopped long enough to give thorough courses. His article is illustrated by the work of his American students.

RICHARD FOSTER HOWARD is the recently appointed director of the new Dallas Museum of Fine Arts which has opened as part of the Dallas Exposition. In this number he writes of the Museum's first exhibition, brought together with the coöperation of Robert B. Harshe, and Daniel Catton Rich of the Art Institute of Chicago.

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F. A. WHITING, JR., Editor

L. B. HOUFF, JR., Business Manager

801 Barr Building, Washington, D. C.

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HENRY VARNUM POOR: BRICKYARDS—HAVERSTRAW

This landscape in oil was painted in the early spring of 1933. It is here reproduced to show the range of Mr. Poor's use of the medium and as a contrast to his figure painting in the fresco murals just completed by him in the Department of Justice Building, Washington, described in this number of the Magazine. Reproduced with Mr. Poor's permission, through the courtesy of the Frank K. M. Rehn Galleries



July 1936

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## YARDSTICK MAKERS

THERE is nothing startling in the observation that when the Grand Old Party forgathered in Cleveland it forgot to make a bid for the favor of the American artist. It is now a very long time since artists have been thought capable of having anything to do with the conduct of the state, and even in the eyes of the wishful, the moment is not ripe for an assertion of that possibility. Some believers in the rustic verities have been pleased to link the names Landon and Lincoln, but no one brings back the good news that in Topeka an Emancipator of the arts has risen.

This is not to poke fun at Mr. Landon or the Republican party. The usual quips and cranks have already been tossed their way by our militant columnists. Besides, Mr. Landon belongs to an estimable political tradition which has been justified in perceiving in art a detachment that makes it easy to ignore. Although for some thousands of years art has shaped the ideas of man, roused him from apathy, and refreshed him when he was weary, it is still unable to set him up to a platter of pork and beans. That is why we still hear more about unemployment than about design, and why Mr. Harry Hopkins commands the public eye at the expense of a dozen Henry Varnum Poors.

But when you start meting out loaves and fishes to the hungry multitudes, you begin to think in terms of numbers and majorities and you are liable to lose sight of standards which are still the tenure of the few, always have been, and we pessimistically believe always will be. The problem is how to house millions and keep it architecture, how to decorate public buildings and keep it art, how to be a people's poet but not an Edgar Guest.

Can it be done? It has been reiterated that you corrupt your point of view if you address yourself to the crowd. But the Roosevelt administration, current censure to the contrary notwithstanding, has seen several important achievements in which devotion to a public cause and allegiance to an irreproachable criterion have been reconciled for the edification of all who care to look. Chiefly, there are the Government art projects. The credit all goes to their administrators; in their jobs they serve the populace—but in substance they belong to the yardstick makers.

It all boils down to a question of personal integrity. Standards move slowly, and you can't rush out to meet them. If at times you are impatient for the voice of the oracle so that you can interpret him to the marketplace, and no sound smites your listening ear, the worst thing you can do is relinquish your point of vantage and go down into the marketplace looking for an idea. Sit tight and wait for the oracle. He'll speak up eventually; he always does.

F. A. WHITING, JR.



# WORLD ART

WITH several great pictures from Italian private collections, paintings never before seen in America, and two masterpieces sent from the Museum of the Louvre, the Twentieth Anniversary Exhibition of the Cleveland Museum of Art opened on June twenty-sixth. Amply supporting the foreign loans is an extremely selective number borrowed from American collections, public and private. From the Museum's own resources come still others. The occasion demands an art event of the first quality because the Museum's anniversary coincides with the hundredth anniversary of Cleveland as a chartered city, now being celebrated by the Great Lakes Exposition which opened on June twenty-seventh and continues to October fourth. The Museum's exhibition is the Official Art Exhibit of the Exposition; objects of such value could not be shown in a temporary building.

In honor of the late Ambassador Myron T. Herrick, a native Cleveland, who contributed so greatly to international friendship, the French Government has contributed a great "Holy Family" by Titian and a superb double portrait by Raphael.

Italy has sent some of the finest things from her private collections. The aid of Amadore Porcella, art critic of the *Osservatore Romano*, has been invaluable in securing them. Sig. Carlo Foresti, Umberto Pini, Marchese Ghedini-Alboni, and others have coöperated to the fullest. Sig. Italo Brass, collector and connoisseur, has also contributed to the success of the exhibition.

These canvases are mostly Venetian or North Italian in provenance, pictures which give the flavor of the High Renaissance. The earliest is a canvas by Palma Vecchio, "Christ at the Column, with the Portrait of Bartolomeo Colleoni." It is a picture which has al-





# AT CLEVELAND

By WILLIAM MATHEWSON MILLIKEN

ways been called Giorgione and represents splendidly the early years of the century when Venice lay under the spell of that artist's sorcery. Unquestionably, however, it is by Palma. It can be compared to the "Portrait of a Man" in Munich, also traditionally called Giorgione, which is as certainly by Palma's hand. Although subservient to the sacred scene, the representation of Bartolommeo Colleoni is brilliantly realized. A native of Bergamo, he served as *condottiere*, commander of the armies of Venice, and upon his death he left his fortune to his adopted city with the proviso that a statue be erected in his honor. One of the great equestrian statues of the world was the result, and Verrocchio's masterpiece, in the shadow of the great church of Sts. Giovanni e Paolo, records his personality in imperishable form.

Equally distinguished is a splendid "Pietà" by Lorenzo Lotto, a noble early work under

the strong influence of Giovanni Bellini. It is rarely beautiful in its intensity of feeling, and yet shows deep restraint in its realization.

"Portrait of a Woman" by Paolo Veronese, ample in form, serene and stately in its presentation, is a supreme example of the Venetian decorative tradition. Jacopo Bassano's "Crowning with Thorns," formerly in the Giovanelli Palace and now in a private collection in Rome, represents Bassano, a truly great artist, too often underestimated.

A great Tintoretto, "The Dream of Alessandro Farnese," is another picture of Italian provenance. It is a most unusual canvas, and the figure of Farnese has been identified, almost certainly, through its similarity to a portrait of Farnese by Tintoretto in the Museum of Fine Arts, Boston.

The "Architecture" by Bernardo Strozzi and "St. Christopher" by Piazzetta, both lent by Italo Brass, tell the story of the seven-



PIERO DI COSIMO:  
VENUS AND THE  
LUTE PLAYER

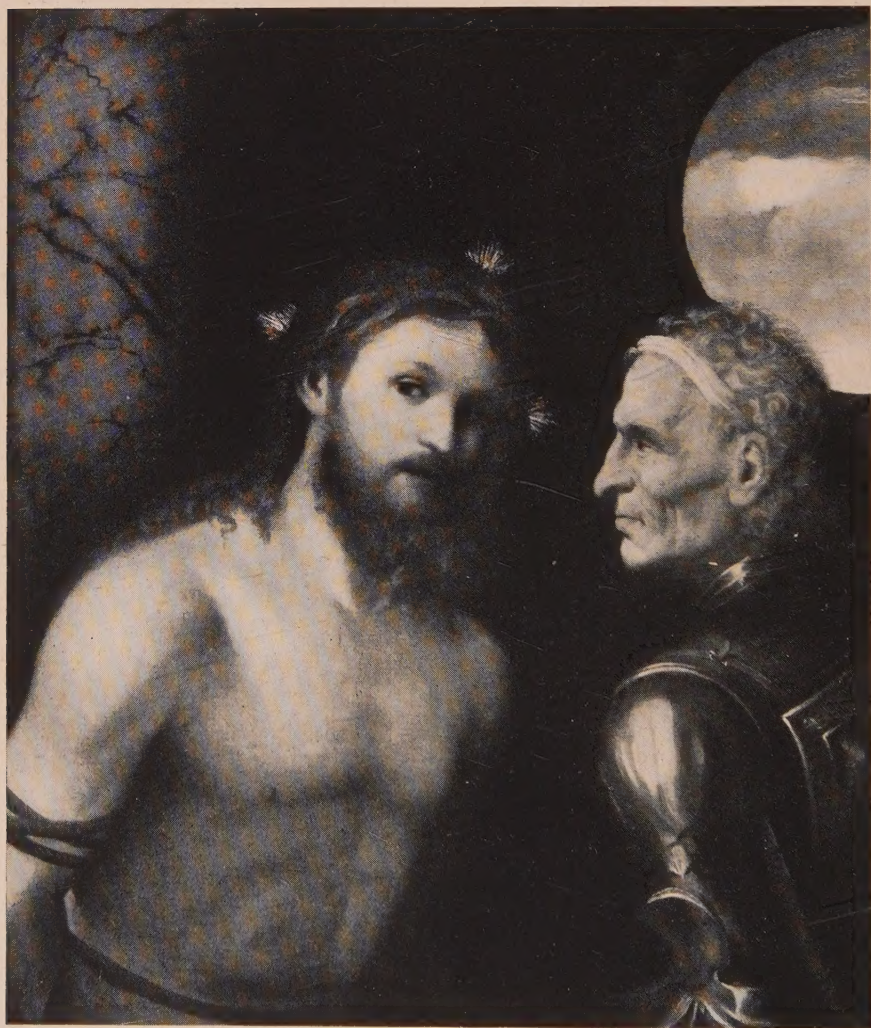
This Allegory is an illustration for one of the poems of Lorenzo the Magnificent, who is probably the poet represented in the picture. The painting was lent by Durlacher Brothers, New York



teenth and eighteenth centuries in Venice. Strozzi, certainly not well known in America, is beautifully represented, for in addition to the canvas mentioned as coming from the Brass Collection in Venice, two others of his greatest compositions in American museums are shown. He came from Genoa to Venice, bringing the influence of Rubens, and in his last years he revived the Venetian tradition and he himself became an imperishable part of it.

Earlier Venetian painting as well is wonderfully shown through a series of canvases lent by American museums and collectors.

The Paduan influence with which Venice's greatest period started is admirably exemplified by one of the most exquisite panels by Carlo Crivelli, lent by Jules S. Bache. The enamel-like perfection of the very material with which it is painted, the sculpturesque manner in which each detail is fashioned as if from some precious substance, recall the influence of Squarcione and Mantegna. A little later, with Giovanni Bellini, Venetian art moves into an ampler field, and Bellini's early manner of about 1470, as exemplified in the "Madonna and Child," lent by William H. Thompson of Indianapolis, contrasts with the



PALMA  
VECCHIO:  
CHRIST AT  
THE COLUMN

The figure at the right is that of Bartolommeo Colleoni, commander of the armies of Venice, also portrayed in Verrocchio's famous equestrian statue. This picture has never before been seen in America, coming as it does from the collection of Conte Comm. Carlo Foresti, Milan, Italy, through Amadore Porcella





VERONESE: PORTRAIT OF A LADY

This is another picture shown in America for the first time. Like the Palma Vecchio, it comes from the private collection of Conte Comm. Carlo Foresti, Milan, Italy, through Amadore Porcella



LORENZO LOTTO: PIETÀ

Never before shown in this country, this fine early Lotto shows the strong influence of Giovanni Bellini. It was lent to the Cleveland exhibition by Marchese Ghedini-Alboni through Amadore Porcella

fully developed late manner of the "Madonna" from Lord Duveen.

Bellini leads to the High Renaissance while his pupil, and later his master, Giorgione, opens the door wide to a new wonder world which Titian, Tintoretto, Veronese, and others bring into being. Tintoretto is admirably represented by the canvas mentioned before as well as by his great portrait from the Nelson Gallery in Kansas City, by the "Suzanna and the Elders" from A. S. Drey, and by the "Madonna and Child" belonging to the Cleveland Museum.

Titian is in a sense the culmination of the Venetian Renaissance and four works show him superbly: a portrait early in his middle period from the Nelson Gallery in Kansas City; an early "Holy Family" from the Louvre; the magnificent "Education of Cupid" from Wildenstein and Company, one of his greatest allegorical subjects, never publicly shown in America; and finally "The Adora-

tion of the Magi," lent by Arthur Sachs, painted for Philip II of Spain and presented by Philip IV to Charles I of England. This painting, exhibited in the Armor Court of the Cleveland Museum of Art, gains a new stature and splendor.

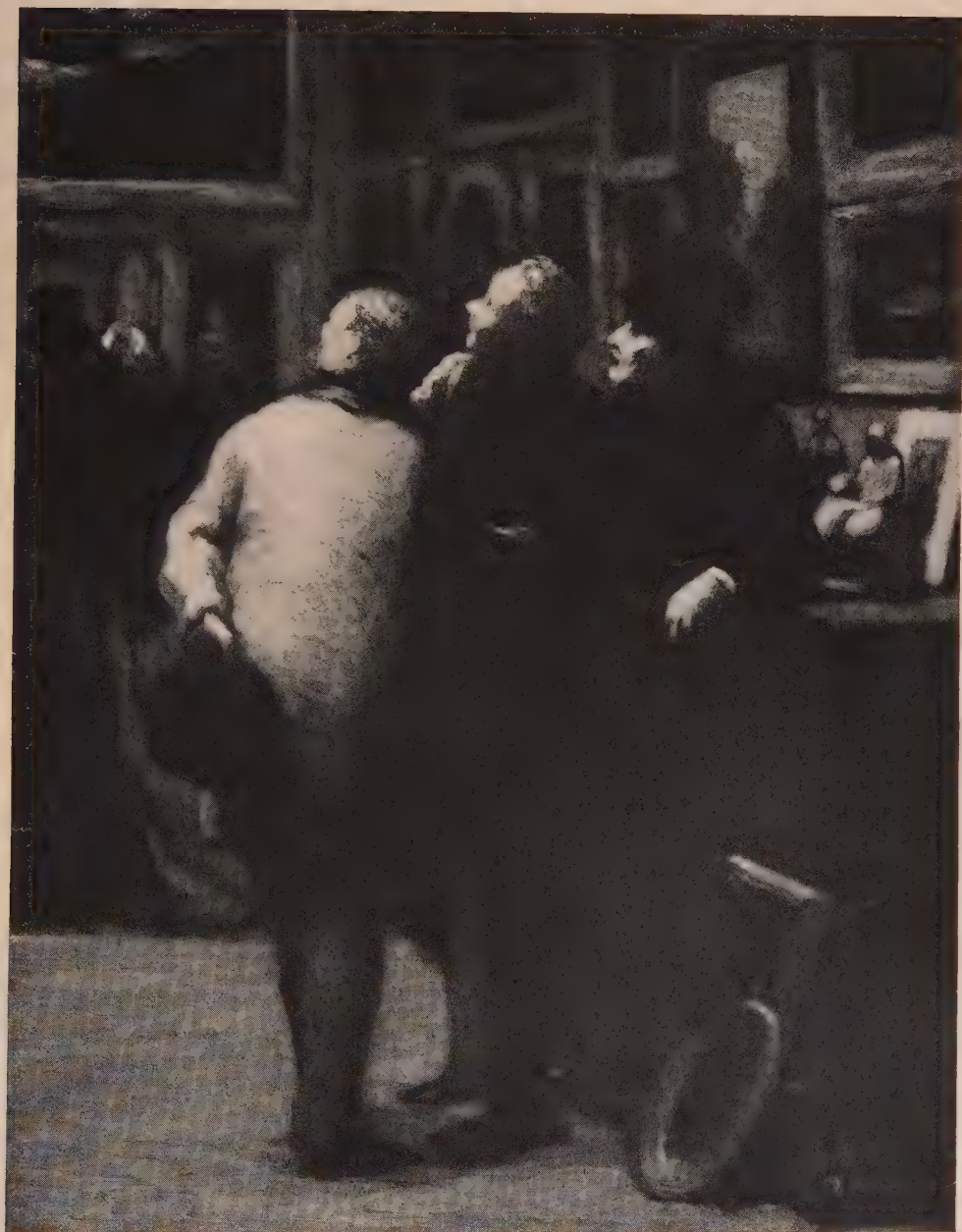
Only the high spots of the exhibition can be touched upon. Certainly one of these is the group of fourteenth- and fifteenth-century Sienese panels. Heading them are two panels by Duccio di Buoninsegna, lent by Mr. and Mrs. John D. Rockefeller, Jr., as a tribute to the city of Mr. Rockefeller's birth. They formed part of the great altar made for the Cathedral of Siena and were placed in triumph on the High Altar in 1311. They are among the rarest incunabula in the realm of painting. Paintings by Simone Martini, Lippo Memmi, Sassetta, Giovanni di Paolo, Francesco de Giorgio, Sano di Pietro, continue the story of Sienese art.

As distinguished is the group of Florentine



# HONORÉ DAUMIER: THE CONNOISSEURS

The dramatic effect of this Daumier is gained by forthright though subtle pictorial means. The three figures in the foreground grow progressively light in value from right to left and the eye naturally follows the diagonal emphasis to the upper lefthand corner. Lent by Mrs. Edouard L. Jonas





ANTONIO POLLAIUOLO: RAPE OF DEIANIRA

Lent to the Cleveland Museum by the Yale Gallery of Fine Arts, New Haven

works. Fra Angelico is represented twice and Lorenzo Monaco once. They are part of the Gothic tradition and show the influence of the Sienese decorative mode in Florence. Following them come the Realists and the opening glory of the Renaissance. Andrea del Castagno's great portrait, formerly in the Morgan Collection, with its stark directness gives a powerful rendition of the type of personality whose philosophy laid the foundation for the modern world. As remarkable are "The Rape of Deianira" by Antonio Pollaiuolo, from the Yale Gallery of Fine Arts, and the tiny panel by Domenico Veneziano lent by Samuel H. Kress. The "Madonna and Child" by Filippo Lippi; the magnificent tondo by Filippino Lippi, owned by the Museum; a fascinating allegory, "Venus and the Poet," by Piero di Cosimo, an illustration of one of the poems of Lorenzo the Magnificent, who is probably the poet represented in the picture; and two canvases by Andrea del Sarto are included among the Florentine works.

German Gothic painting is most unusually represented by a group of three Austrian primitives and later paintings, while the entire German group culminates in the Hans Holbein "Portrait of Sir Bryan Tuke, Secretary to Henry VIII," belonging to Mrs. Francis F. Prentiss.

The art of the Low Countries is splendidly seen in fifteenth and sixteenth century masterpieces. The Petrus Christus from Detroit gives the Van Eyck tradition; the "Portrait of Isabella of Portugal" by Roger van der Weyden, lent by Mr. and Mrs. John D. Rockefeller, Jr., is Roger at his best. Memling's panels from an altar formerly in Cologne Cathedral come from the E. W. Edwards Collection in Cincinnati; the Memling "Portrait of a Man Holding a Carnation" comes from J. P. Morgan and these are supplemented by other paintings which carry on the story another half century.

The seventeenth century in Flanders and Holland was, of course, one of the supreme epochs in northern painting. The develop-





FRANCOIS HUBERT  
DROUAIS:  
LA MARQUISE  
D'AIGUIRANDES

The supreme elegance of eighteenth-century France lives again in portraits like this one of a court lady



DUCCIO DI  
BUONINSEGNA:  
RESURRECTION  
OF LAZARUS

This, and another Duccio panel, are among the outstanding Siennese pictures of the fourteenth and fifteenth centuries. Both were lent to the Cleveland exhibition by Mr. and Mrs. John D. Rockefeller, Jr., as a tribute to the former's native city





FRANS HALS: PORTRAIT OF MICHIEL DE WAEL

One of the Hals portraits lent from Cincinnati collections, this comes from the Taft Museum, the architecture of which is discussed and reproduced in an article in this issue





HANS HOLBEIN THE YOUNGER: PORTRAIT OF SIR BRYAN TUKE

This scholarly gentleman was Secretary to King Henry VIII. His portrait was lent to the exhibition by Mrs. Francis F. Prentiss of Cleveland



ment leads through Rubens to Van Dyck, whose work is illustrated by the striking Severance picture, to the English portraitists of the following century who are admirably represented. In Holland, Rembrandt and Frans Hals were the two preëminent figures. The former is represented by "Joseph and Potiphar's Wife," from Knoedler and Company, the great composition bought by Catherine the Great for the Hermitage, and by an early and a late self-portrait, human documents of extraordinary poignancy; Frans Hals, by a portrait group from the Emery Collection in the Cincinnati Museum, a fine single portrait from the Taft Museum, Cincinnati, and a vivid genre subject lent by the estate of John R. Thompson of Chicago.

Several fine canvases by the Little Masters,

so-called, are included in the exhibition. Terburg's "Music Lesson," another of the paintings formerly in the Hermitage, is lent by Wildenstein and Company. This is supplemented by Terburg's fine "Portrait of a Woman Standing" lent by Mrs. Francis F. Prentiss and a "Portrait of a Young Man" lent by Dr. Hanns Schaffer. Miss Mary Hanna's Pieter de Hooch from Cincinnati is one of his best-known works.

Eighteenth century France, with her painting of supreme elegance, lives again in a small group of canvases exhibited against a sophisticated background of *boiserie* and furniture of the period in the Museum Collection. Pater's "Fête Champêtre with Man Holding a Stick," formerly in the Morgan Collection, strikes the keynote which is magnificently



GERARD TERBURG  
(TER BORCH):  
THE MUSIC LESSON

This is only one of the works of the so-called Little Masters in the exhibition. It was formerly in the Hermitage and is lent by Wildenstein and Company, New York



The Cleveland Museum of Art as seen from the Fine Arts Garden which stretches southward to Euclid Avenue, Cleveland's most famous thoroughfare



maintained in "The Love Letter" of Fragonard from the Jules S. Bache Collection, in the Chardins, and in the portraits by Drouais and Nattier. With them is shown Lawrence's masterpiece, "Nellie Farren, Countess of Derby," lent by E. S. Harkness, a member of a former Cleveland family.

The story of the nineteenth century, great century of achievement in French art, is told in a long series of famous works. The list includes David, Ingres, Delacroix, Corot, Manet—represented by the "Dead Christ with Angels" from the Metropolitan Museum of Art, "The Railroad" from Horace Havemeyer, and others—Monet, Degas, Toulouse-Lautrec, Daumier, Seurat—with the noted "Parade" from Stephen A. Clark—five Cézannes, including the Morosoff "Portrait of Madame Cézanne" also from Mr. Clark; a series of eight Renoirs, including the "Moulin de la Galette" from John Hay Whitney, the "Déjeuner des Canotiers" from the Phillips Memorial Gallery, and "The Cup

of Chocolate" from Durand-Ruel, Inc.; a series of eight Gauguins, headed by the "Tahitians with Mangoes" from William Church Osborn; three van Goghs, including "L'Arlesienne" from the Adolph Lewisohn Collection; six Picassos; a "Papa" Rousseau never publicly shown and lent by Mr. and Mrs. Louis E. Stern; six Matisse's; and the "Nude Descending the Stairs" by Marcel Duchamp. This mere listing can only give an inadequate idea of the quality of the exhibition.

American art, from Colonial times to the artists of the present day, is finely shown; tapestries shot with gold and silver thread, from the Collection of the King of Saxony, lend the glamour of their beauty to the Decorative Art section of the Museum; great mediaeval goldsmith work, Chinese, Japanese, and Indian objects of magnificent quality, complete a most comprehensive exhibition in which the quality of the object shown has always been the chief criterion. Certainly all the pilgrimage roads will lead to Cleveland this summer.





PORTICO OF THE TAFT HOUSE, CINCINNATI

This fine federal mansion, built about 1820, is now the Taft Museum. All photographs illustrating his article are by F. J. Roos, Jr.

# CINCINNATI'S TAFT HOUSE

By F. J. ROOS, JR.

THE late William Sloane Coffin, at the dedication of Cincinnati's Taft Museum, said that no other building in America has at once the distinguished architecture and the outstanding art collection that is to be found there. The collection, which includes such names as Goya, Reynolds, Gainsborough, Romney, Constable, Hals, Rembrandt, Corot, Millet, and Ingres, is perhaps better known to lovers and students of painting than is the building itself to those interested in our architecture. And yet this carefully restored house with its fundamentally distinguished design in the Adam manner, is among the best of the buildings we have left to us from the first quarter of the last century.

Not only can students of painting and architecture find interest here but the historically minded may find in this Early Re-

publican building, memories of the great men of America. In this house have lived two important political families, the Longworths and the Tafts, and to visit them came many of the most important national figures in politics, literature, finance, and art.

Built in 1820 by Martin Baum, who was the wealthiest and most influential citizen in Cincinnati in the early 1800's, and who founded the first bank, the first literary society, and the first agricultural society in the West, the mansion became one of the show places of early Cincinnati, which at that time, in common with the East, was buying its minor arts from France by way of such centers as Philadelphia and Alexandria.

Baum may or may not have secured the services of Benjamin Henry Latrobe in the planning of the house, as tradition would have it, but whoever built it was well steeped in the



AN ORIGINAL MANTEL IN A FRONT ROOM, TAFT HOUSE

Members of the Taft Museum staff have donned costumes contemporary with the house

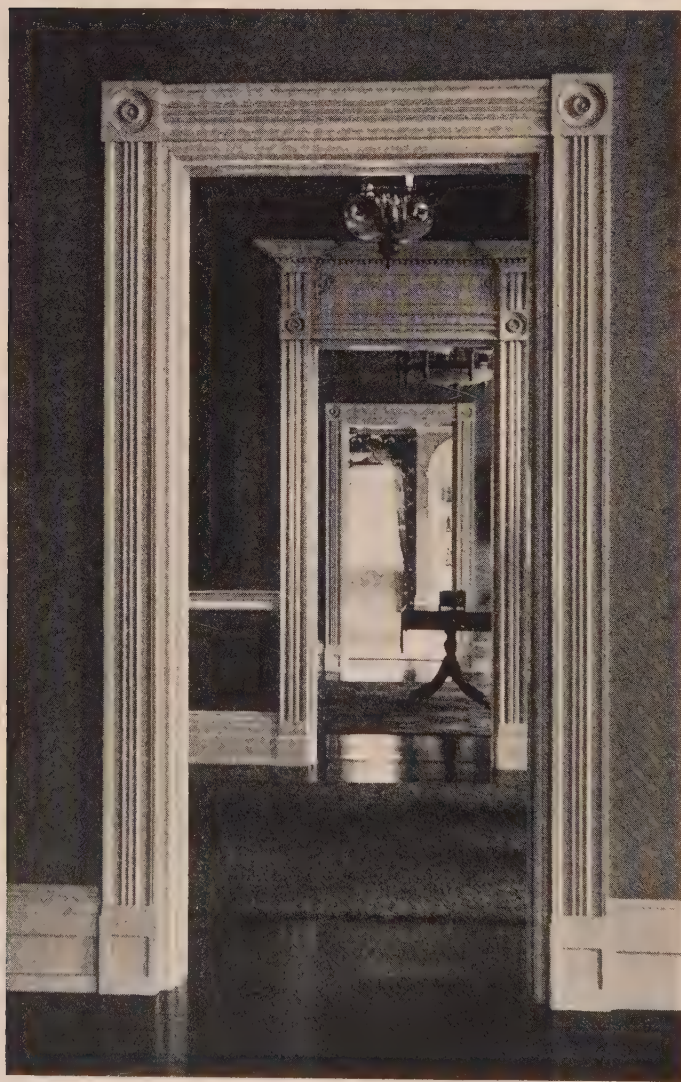


practice of the Adam style, which was so perfectly adapted in the work of Samuel McIntire. Latrobe was perhaps too much of a classicist to have here made use of this style when he showed little interest in it elsewhere, but as Fiske Kimball has said, "It is a tempting attribution." We do know that this exceptional early architect of ours, during his stay of three years in Pittsburgh, before returning to Washington, had ample incentive and opportunity to design houses along the Ohio River. Indeed, he did design several in Kentucky, not many miles distant from Cincinnati.\* At least the house is worthy, in its

\* One of which was Ashland, the home of Henry Clay.

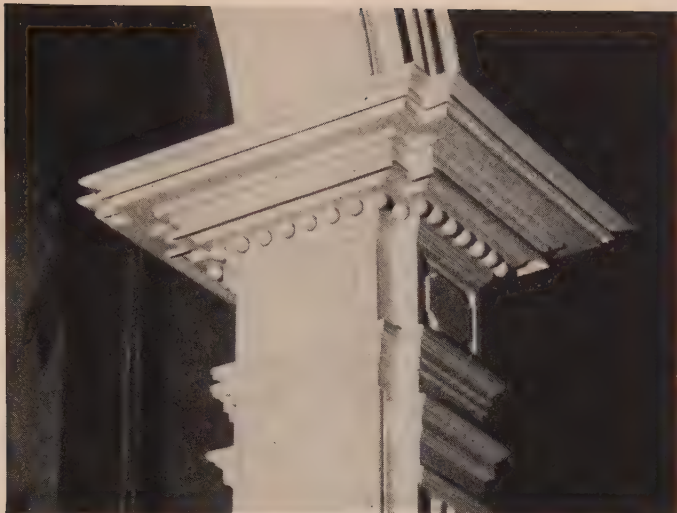
purity of detail and proportion, of having been done by him. It was far from being an isolated example of its type in Ohio at the time, for the Adam style persisted west of the mountains long after it had been supplanted by a stricter classicism in the East.

In 1830 Nicholas Longworth, grandfather of the late Nicholas Longworth, moved into the house and made it the center of the social and artistic life of the growing metropolis. Besides being a good business man, as were all the later occupants of the house, he found time to encourage struggling artists, among them Hiram Powers; to collect paintings by such men as Benjamin West; to entertain such guests as Henry Wadsworth Longfellow,



VIEW FROM A FRONT ROOM, LOOKING ACROSS THE ENTRANCE HALL OF THE TAFT HOUSE

IMPOST CAPITAL OF  
THE GREAT ARCH  
IN THE ENTRANCE  
HALL, TAFT HOUSE



and to raise such grapes that historians remarked most favorably upon the twelve kinds of wine this fruit gave him.

David Sinton purchased the house in 1871 and upon his death willed it to his daughter Annie, the wife of Charles Phelps Taft, who was the publisher of the Cincinnati *Times-Star* and the half-brother of President William Howard Taft. It is to Mr. and Mrs. Taft that the city and the nation are indebted for their generosity in so richly endowing the house and in making it available to the public.

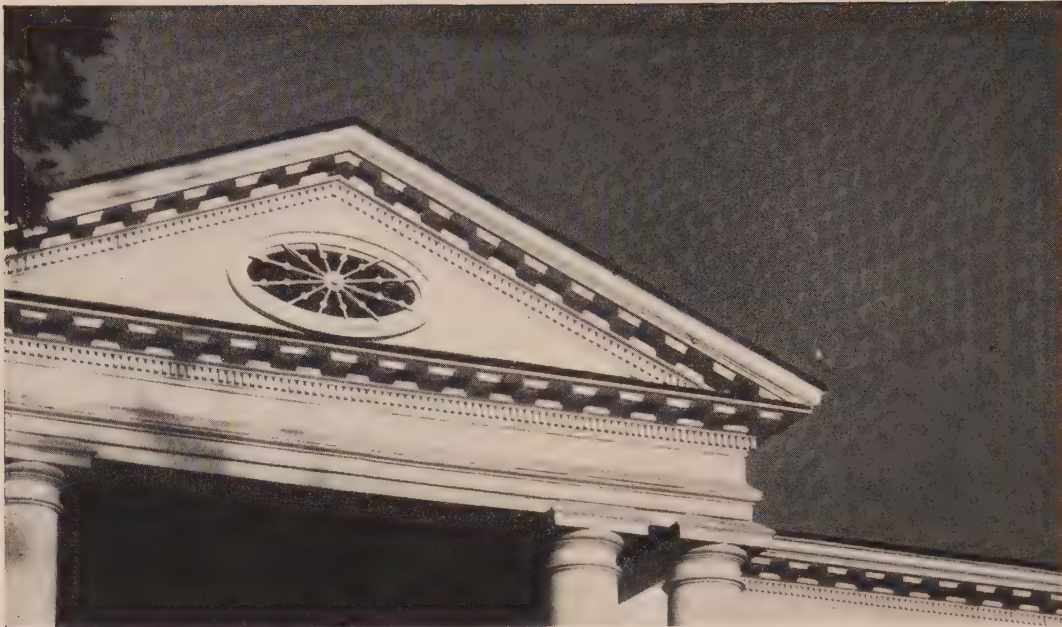
It was opened in 1933, under the auspices of the Cincinnati Institute of Fine Arts, after an extensive period of restoration, although the form of the house had been little changed from its original state. Actually, the Taft Museum may be said to be two museums—one of an outstanding collection of paintings, and the other of decorative arts and architecture. Yet it would, perhaps, be more accurate to call it, not a museum, but a reconstruction of the life of the 1820's. The Taft house is as good evidence of the artistic aims of its time as the earlier and better known Mount Pleasant in Fairmount Park in Philadelphia is a document of its age. Mr. Walter Siple, the Director of the Museum, has fortunately been able to spare no expense in making every detail as accurate as possible in terms of the period. Many of the curtains

are of contemporary materials, rather than the usual restoration copies of old textiles.

The house, standing back from the street on a remnant of its spacious old grounds near the center of the city, and now tucked in between two factories, is made up of a central unit with equal and somewhat lower wings, fronted by a pedimented, four-columned portico. The lofty main hall repeats the typical Adam motif of the ovoid fan light over the door, with an ovoid arch which in its crispness of profile and delicacy of carving may be said to be the keynote for all the woodwork in the house. The transverse hall has similar, though smaller arches, at the point where the wings touch the main section. Luckily, little of the woodwork in the house needed restoring. It is white, as examination showed it to be originally. With the exception of some of the mantels and the chair rails, all of the original woodwork is intact. The former were replaced in the 1850's by marble importations, which has been the fate of many good early mantels in Ohio, as well as in the East. Most of the details that had to be restored are taken from several old houses of the same age and style as the Taft house from both sides of the adjacent Ohio River.

The mouldings and proportions of the carved wood details in the hall give evidence that the master workman who built the house





DETAIL OF PORTICO, THE TAFT HOUSE

The capitals are copied from one of Asher Benjamin's plates

had in his hand a copy of Asher Benjamin's *American Builders' Companion*, published originally in Boston in 1806 and reprinted in 1820, due to its great popularity. Other details of the house, such as the columns of the portico, the carved plaster, and the impost capital of the hall, also show close similarity to the plates published in books by Benjamin as well as by other contemporary designers. Since architects were rare, these builders' books were widely used in Ohio, particularly between 1800 and 1850.

The main hall also boasts an unique set of mural decorations in oil, painted in the 1840's. These paintings were hidden under many coats of varnish and old paper, but are little the worse for their experience now that they again may be seen. There are eight of these large romantic panels, three smaller ones representing bowls of fruit and flowers over the doors, and two more with the American eagle holding an olive branch. This patriotic motif, combined with oak and acanthus leaves typical of the period, is again repeated in the carved plaster medallion on the ceiling of the entrance hall. The carved plaster is present in the classic cove cornices in the two main halls

and in the main room—the music room, to the rear of the transverse hall, which extends the full width of the central section of the house.

The music room, with its fine woodwork, English and Dutch paintings, and Phyfe furniture from the Louis Guerineau Myers collection, is the most spacious and dignified in a house of dignity. Its full length windows look out upon the rear gallery, a later addition, in the roof of which glass has been introduced to lighten the room—one of the few modern compromises present in the house.

All of the minor decorative details in the house are as accurate as research can make them. The manner of hanging the draperies is as correct as the plates in the contemporary books of decoration from which they were copied. The walls of some of the rooms showed during the restoration that they had been colored with the popular greys, violets and blues of the time. These have been duplicated. The carpets, however, are reproductions of designs then current, that they may be walked upon by the visitor; no parts of the rooms are roped off. All of the fireplaces are fitted with andirons and fenders in

keeping with the rest of the decorative details. In fact, with the exception of light bulbs in old fixtures, and floor plugs, no evidence is present that it is 1936 instead of 1836.

As a result of this gift of the Taft family, and painstaking research, perhaps no house in the country can offer as accurate a view of

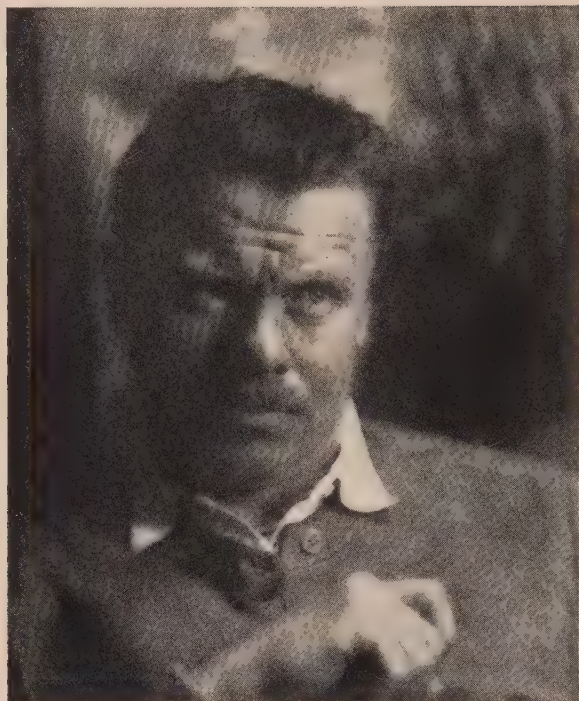
the surroundings of early nineteenth-century life as lived either in Cincinnati or in the East. It was a period of great artistic as well as political unity, which is readily evident even to an untrained observer. And he is fortunate to be able to see it preserved in this house.



REAR VIEW:  
THE TAFT HOUSE

The gallery was added  
at later date





## HENRY VARNUM POOR

By FORBES WATSON

**H**ENRY VARNUM POOR is a good workman and good workmen have in common a quality that is intangible although we quickly recognize it. The carpenter, the boat-builder, the steel worker and the mason, the gardener and the roofer, the painter and the sculptor, the potter and the plasterer—whoever does constructive manual labor well, shares in a heritage of self-reliance and in a spirit of independence. First-rate constructive workmanship, the inner knowledge born of experience that one can build right, whether it be in the field of pure mechanics, or in the field of pure art, does something to the spirit of man that the duffer never knows.

The able workman stands a little apart. Often he is not much of a talker. If one should run over in one's mind the good workmen among the artists of our day, he would recall that only at certain felicitous moments do they do much talking. They talk simply which may be one reason why they write so well when they do write. Poor is a good writer and so is that least of talkers, Edward Hopper. There are plenty of exceptions and I certainly don't think that they prove a rule.

It might be, however, that from the knowledge of being a good craftsman arises a confidence, a repose of the spirit, tactile memories with which words interfere. I remember an old Maine boat-builder whom I occasionally visited.

He quietly admitted that no one else knew as much about boats as he did and when his wife asked him about his latest boat that he was trying out, he merely answered with a chuckle which seemed to come from afar out of a world which he alone inhabited, a world in which the only divinities were his boats, good wood and good tools.

Perhaps the old man was a bit exaggerated, but something of his fervor, his silent confidence, is the portion of every good workman. He has the simple-sounding capacity to forget himself in his work. In this capacity, rarer than romantic egotism, is born a love for paint, for canvas, for fresco, for plaster, for a good brush, for the tools of the artist's craft. There are imaginative artists who have never become good craftsmen, just as there are men who know methods thoroughly and yet are not artists, but it is hard to remember a single great artist who did not eventually become

complete master of his craft. Certainly the road of good workmanship is as sure a road to greatness as any other, but it's a long and unpopular road. Masters of their materials frequently offend the majority because they despise bad workmanship, the fate of the average. They develop a firmer philosophy of life through their insistence upon quality and their realism is extremely annoying to the inefficient.

As I have said, Henry Varnum Poor is a good workman. In days of eleemosynary confusion, an independent craftsman may quite easily be a stronger social asset than at any other time. He does not cry for the

romantic solicitude which a good carpenter cannot expect in our social scheme and which the make-believe artist always demands most loudly.

Poor has achieved a stability only given to men in control of their means and materials. Whatever his victories as an artist may be—and I should say that he has done one of the best murals ever placed on an American wall—he certainly has arrived at the special dignity which is the unsought reward of the good workman. He has that higher social consciousness which, in the last analysis, may be the root of all good craft. It certainly has something to do with it. Not that every



HENRY VARNUM POOR: VIEW OVER NYACK—WINTER

Although less dramatic than "Brickyards—Haverstraw" reproduced in color as frontispiece to this issue this oil landscape is just as beautifully organized. Its quality has recently won it a place in the collection of the Brooklyn Museum





HENRY VARNUM POOR: FRESCO MURALS, DEPARTMENT OF JUSTICE BUILDING, WASHINGTON

In these three new murals Mr. Poor has taken as subjects the provinces of the Division of Customs and Division of Lands. The panel to the left and that above show men at work under the former Division, the panel to the right indicates how far-reaching is the scope of the Division of Lands. Photograph courtesy Treasury Department Art Projects



HENRY VARNUM POOR: FRESCO MURALS, DEPARTMENT OF JUSTICE BUILDING,  
WASHINGTON

Three more of Mr. Poor's new frescoes. In this group the artist lends dramatic dignity to the unchronicled story behind the functioning of our Bureaus of Prisons and Pardons. A prisoner is seen entering in the panel to the left, engaged in prison labor above, and at the right, released. Photograph courtesy Treasury Department Art Projects





HENRY VARNUM POOR: (Above) FRESCO PANEL, DIVISION OF CUSTOMS  
(Below) MARCH SUN, OIL

Whether relating a group of figures to a harbor background, as in this Division of Customs Panel, or the figure of a girl to an early spring landscape; whether using true fresco or oil paint, Mr. Poor shows the same workmanlike adroitness in solving his problem. The former photograph courtesy Treasury Department Art Projects; the latter courtesy Frank K. M. Rehn Galleries

man who does a good job could mouth the latest dope about social consciousness which happens at the moment to be most popular. Far from it. But unless he had, however unknown to himself, some consciousness of the meaning of life and of his responsibility



to his fellow men, there would be no stimulus to give himself up to his best efforts.

But here are the facts of Mr. Poor's life. They may tell us something, show us whether our theory is far-fetched or contains some substance. Henry Varnum Poor was born at Chapman, Kansas, in 1888. He attended the public schools of Kansas City. Already, by the time he had reached high school, his father had discovered that his son was continuing the habit of drawing formed in childhood and warned him that he did not wish him to indulge in "art silliness." This brings Mr. Poor well within the American tradition. Chester Harding's father reprimanded him for accepting forty dollars for a "likeness." He wrote to Harding that he considered it positively dishonest and wanted him to come home and be a man and work on the farm. The number of American fathers who didn't bring their boys up to be painters!

Poor, Sr., wanted his son to be a banker and a grain grower; like Harding, he did not want him to be an artist, but a man. After graduating from the Kansas City High School, Henry Varnum Poor went to Stan-



HENRY VARNUM POOR: FRESCO PANEL, BUREAU OF PRISONS

Workers and guards in a prison factory are here Mr. Poor's subject. This is the small central panel shown on page 449. Photograph courtesy Treasury Department Art Projects

ford University. There he led an active life from his freshman through his senior year. He was not only a star athlete, but he was also elected to Phi Beta Kappa, an honor more frequently achieved by art historians than by painters and sculptors.

In the summer time, Mr. Poor continued his athletic feats in a much more realistic place than the college campus, for he worked in the wheat fields and the lumber camps of the West and the Northwest. Since his father did not approve of his being an artist, he saved enough money from his summer labors to spend a year in Europe, going first to Julian's in Paris to the classes of Jacques Emile Blanch and Lucien Simon, and later to the studio of Walter Sickert in London, in the meanwhile visiting the great museums of Europe during a bicycle tour.

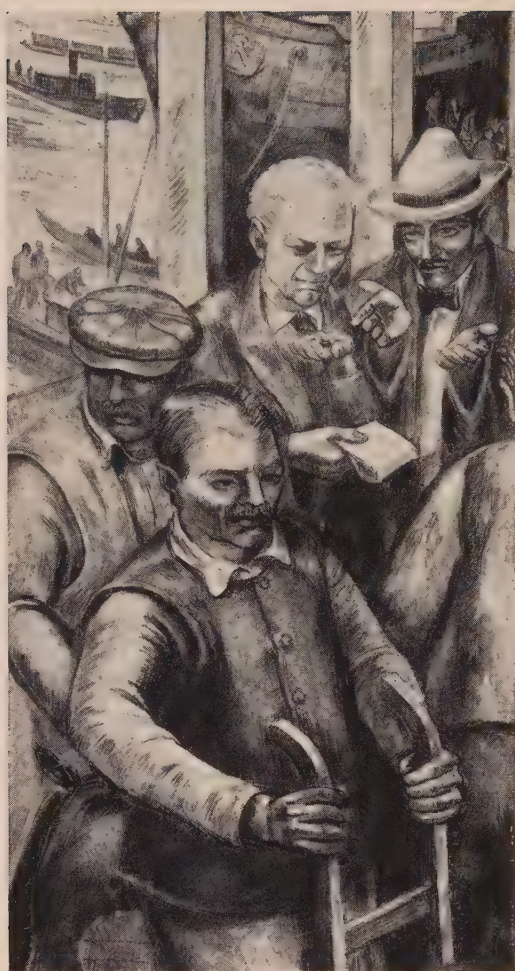
For Walter Sickert, on the other hand, Poor developed a great admiration, being fully in sympathy with the English painter's point of view and method of instruction. Mr. Poor is not one of those artists who believes that the best teaching comes through tremulously sensitive care by the master for the personality of the pupil. He believes that

teachers with definite ideas who regard students as being under them for the purpose of learning how the teachers do it, and not for the purpose of having their own idiosyncrasies pampered, are firmer and better instructors. Sickert told his students what to do and how to do it and he expected them to work in his way. If they didn't like it, it was perfectly simple for them to go elsewhere. It so happened that Poor was in sympathy with Sickert's methods.

After he had spent some time in the night classes of the London County Council Schools where Sickert was teaching, he began to feel that he was really learning something. When Poor began to draw the models in the conventional art school scale and manner, Sickert told him that he was laying the foundation for a six-year term in art school, whereas, if, instead of drawing from life with a capital "L", he studied the models from a less conventional point of view and drew the subject according to the scale in which he saw it, he would arrive at a much more natural and expressive style.

Sickert called his attention to the drawings of Rembrandt, which he himself particularly





HENRY VARNUM POOR: FRESCO DETAIL

An agent of the Division of Customs at work, a detail from the group on page 448. Photograph courtesy Treasury Department Art Projects

admired, and explained that the great artists of the past did not use the art school formula for figure drawing, but observed the models in the same manner in which they would observe any other object. He advised Poor to drop the life-class convention and draw more naturally. In teaching drawing, Sickert allowed no erasing. If a man went ahead and got his drawing in such bad shape that he couldn't go on, he was told to destroy the drawing and start afresh.

After a year in Europe, Poor returned to Stanford University, and taught drawing and painting in the art department and later at the California School of Fine Arts in San Francisco. He was drafted into the war and

while at the front, made innumerable portrait drawings of fellow soldiers, until he was appointed by the officers, who wanted portraits of themselves, to be the "regimental artist."

At the end of the war, Henry Varnum Poor settled near New York and in 1920 he held his first one-man exhibition in a New York dealer's gallery. Since young painters rarely make a living from their art, Poor decided to take up some form of art which had a more practical market. He purchased a kiln from a friend, bought a book on pottery, and began to make simple decorated pottery. This work immediately attracted the attention of the late W. E. Montross, who became an enthusiastic agent for Mr. Poor's pottery. The pottery had an almost immediate success. For ten years Poor supported himself turning out a great variety of shapes and designs, of bowls, plates, vases, pitchers, and tiles, until in 1928 he helped to organize the American Designers Gallery where he exhibited a bathroom done in his own decorative tiles. Although Poor put a great deal of himself into this work, he was not reaching through it the goal that he had set himself as an artist so in 1930 he gave up making pottery as a main vocation and went to Europe to paint. Ever since then he has given more time to painting than to pottery.

From the first exhibition of his work as a painter to the last, Poor has steadily developed, rising year by year to a higher position among contemporary artists. Although he himself says that Walter Sickert did so much for him as a student, his maturer work is much more French than English in derivation. Whether through his long apprenticeship as a potter or through a particular sympathy for French painting, Poor has always shown a great interest in method and in quality. From year to year there have been changes, not so much in his style as in his objectives. Occasionally craftsmanship seems to have been of disproportionate interest to him as he has carried on his different experiments. Conventionality of subject matter he has always escaped. His painting, although highly sophisticated, has always been objectively lucid. I don't remember that he ever attempted pure abstractions. Certainly he was

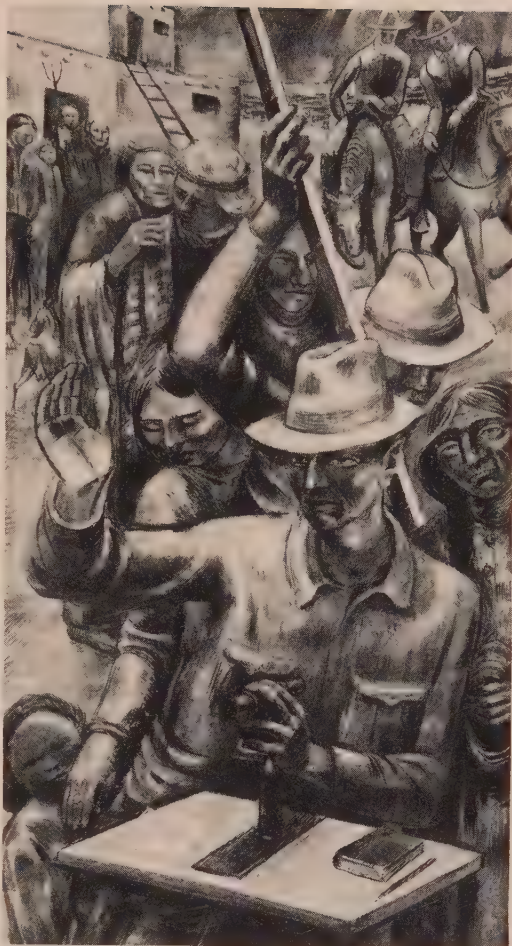
never guilty of imitating this Frenchman or that.

A restrained, subtle palette which he finally employed in his later easel paintings, suggests that his large production as a potter has developed a taste in him for a simple and unusual range of color.

Probably the fact that Henry Varnum Poor never limited himself to a single phase of subject matter but painted still-lives, landscapes, interiors with figures—whatever subjects appealed to him—acted as a constant stimulant to his imagination and to his inventive powers. In any case, when faced with the most difficult problems of painting that he had ever been called upon to solve he met them confidently.

For the time being, at least, his work may be said to have culminated in the six panels which he has done under the Treasury Department Art Projects for the Justice Department Building in Washington. Since what the Treasury Department is doing for architects, sculptors, and painters depends on quality for its lasting good, the appointment of Henry Varnum Poor to carry out twelve panels, of which the first six have been installed, is most fortunate. He has done his work with great ability and great dignity.

The average painter of easel pictures who is not merely in quest of success might be said, in the case of each new picture, either to be carrying out a fresh experiment, or to be developing further a former experiment. That is not true, in the same sense, of the artist who undertakes to execute a series of murals appropriate for a particular place. Certain limitations are set up which frequently act as both defining and strengthening forces. The first limitations established for Mr. Poor by the very nature of his job, were limitations of subject matter. A decoration for the Bureau of Prisons and the Bureau of Pardons could not treat of the same material as decorations for the Divisions of Land and of Customs. Mr. Poor might have chosen a countless number of variations of this broad, general subject matter. He made his own choice and, of course, made it not only in regard to the Bureaus in question, but also developed it within the unusually difficult



HENRY VARNUM POOR: FRESCO DETAIL

A surveyor working under the Division of Lands. Photograph courtesy Treasury Department Art Projects

architectural spaces given him to adorn.

I repeat these inescapable facts because I think that the illustrations accompanying this text are proof enough of the advantage to the artist who is a good workman when, instead of being free always to experiment, he is given a hard problem which must be solved within boundaries which he himself is not free to establish. These were difficult spaces to design, both in themselves and in relation to each other. Apparently, the very limitations added to the artist's determination. Certainly these six panels have been the strongest test of Mr. Poor's ability and I feel that he has met the test with outstanding capacity. He has been a good workman and done a good job.



He was his own plasterer and kept the spaces of wet plaster limited to the dimensions which he could cover, working in the method that he had selected. First he applied to the wet surface a general tone and then painted into it with small brushes in order to get variety of color and form. The same intelligence which led him, as an artist, to achieve a design that would unify his panels without obvious forced rhythms and balances, enabled him to establish a harmony of tone without obvious limitations of color. With his gift for both design and technical workmanship, Mr. Poor threw himself into this undertaking as if the most important work that an artist could carry out was a mural.

Unquestionably Poor was immensely interested in the opportunity to do a mural. The fact that the Government gave him such an opportunity, however, did not in any way change his firm belief that Government patronage on a large scale is bad for art. He believes that if private clients cannot support American artists, if they are going to be compelled to seek the patronage of the Government as a single outstanding client, it would be better for them to turn to other forms of work. It's quite all right for the Government to hire an artist to decorate a given space when it wishes to have that done, and it's

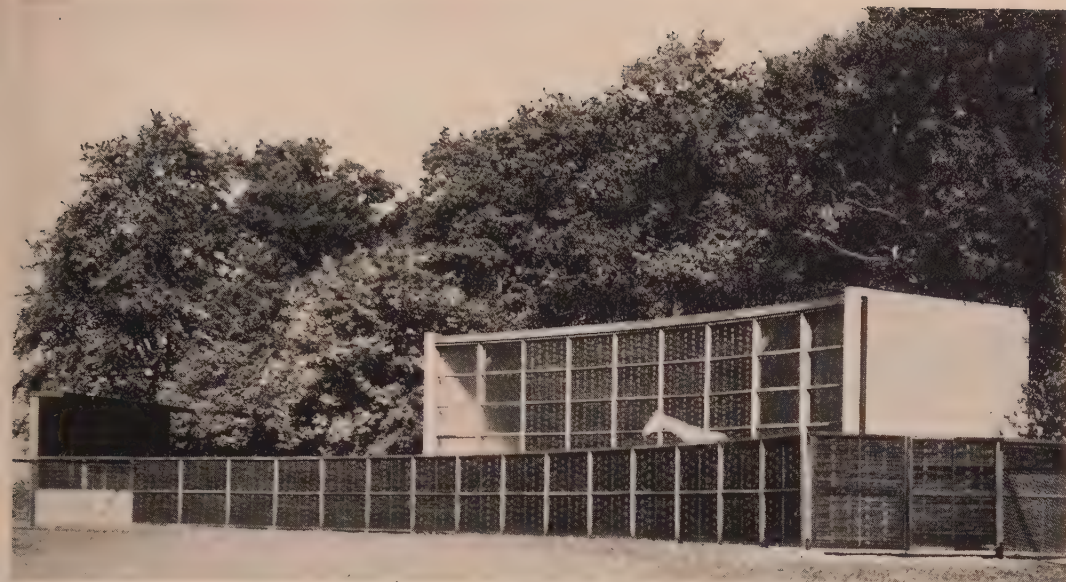
quite all right for the artist to accept the job. Mr. Poor has accepted a job and he has done his best. He cannot see that such acceptance should change his previous opinion. It has not changed it. He still believes that if the Government is the sole support of art, art will not benefit—and he still says so. He even gave a radio talk on the subject. I think that is very fine. We even like to feel that it is very American.

But if the Treasury Department employs many mural painters of such strong and independent character, its buildings will be greatly enhanced and a body of art will be produced which can hardly fail to enrich our civilization. A richer civilization means richer art. Giving artists opportunities to decorate public buildings is not "supporting" art any more than building a great irrigation system is "supporting" the land. Both are processes of development, of enrichment, of using to the great advantage of everyone concerned the potential wealth of the country.



HENRY VARNUM POOR:  
CERAMICS

(Left) A group of tiles of various sports, for wall of bathing pool shelter. (Above) Decorated pottery plate



© JOHN HAVINDEN, LONDON

#### GIRAFFE HOUSE, WHIPSNADE ZOO, NEAR LONDON

Designed to reveal the giraffe's most amusing characteristics as he moves stiltedly about. The woven panelling is of native Hertfordshire make, the rest of the house of common brick and glass. Tecton and Lubetkin were the collaborating architects



COURTESY NATIONAL ZOOLOGICAL PARK, WASHINGTON

## BUILDINGS FOR BEASTS OUR ZOOS IN TRANSITION

By F. A. GUTHEIM

OF ALL American cities, with the notable exception of Los Angeles, Chicago has accepted with the best grace the broad implications of the automobile in city building. The decision to locate the new zoo at what may seem to some a fantastic distance from the heart of the city is well justified by present conditions as well as the probable future course of events, even as the lake front park development and the engirdling forest preserve districts (in the midst of which the zoo is situated) have been justified in the past. In the new Brookfield Zoo, still but two-thirds completed, Chicago

has acquired, as a notable addition to its already extensive cultural equipment, one of the world's greatest zoos.

The spectacle of the city dweller, whose week-days are spent typically in rented flats in a welter of noise, dirt, and asphalt pavements, working in cubicles echoing with the clatter of typewriters or in bargain basements, his strength multiplied into a hundred thousand and swarming into the country with his family to "stand and stare" of a Sunday afternoon, is an overwhelming and almost orgiastic sight. For many, the zoo is little more than an objective, a pretext to escape from the city. But

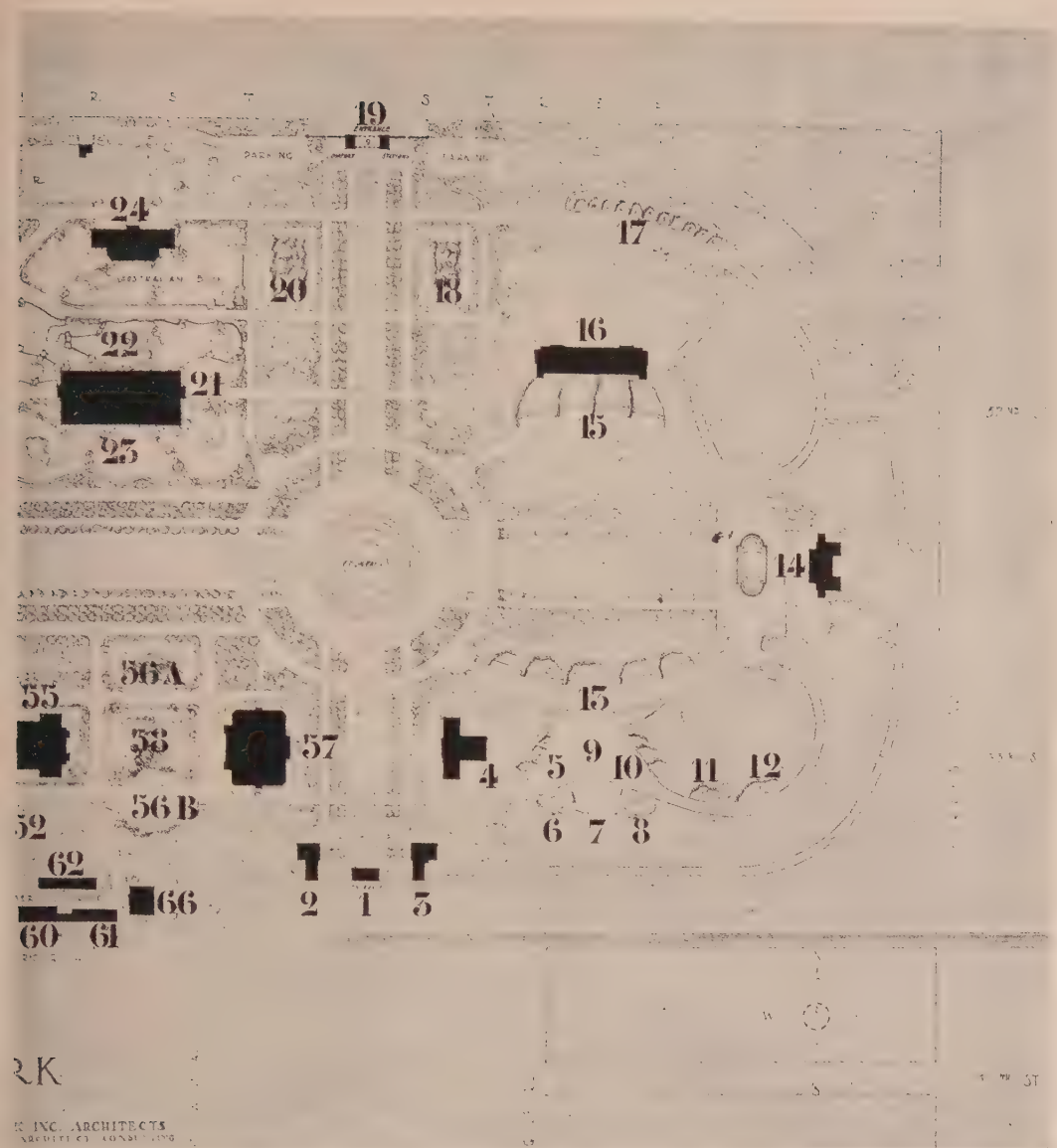




for most, the curious charm and human comedy of idly observing wild, living animals is a subtle lure, doubly welcome in contrast to the sober and often drab business of making a living and, indeed, of living itself. While the city dweller especially succumbs easily to the healing attractions of the zoo, his country cousins are also susceptible when it appears as a circus or travelling menagerie. Something of the exotic thrill Charlemagne felt on being presented with an elephant, or the pride Prince Otto took in his private oriental zoo, is still present, as is the scientific curiosity of

the eighteenth century from which most of our modern zoological gardens and natural history museums are descended. These, then, are the factors that, in varying degree, summon such vast numbers of our urban population to the wholly delightful and innocent pastime of enjoying Nature and her many creatures. To arrange the accommodations of these myriads of visitors with their separate purposes, the architect enters, on the one hand to organize and to plan, on the other to design the component parts.

The site of the Brookfield Zoo is a level



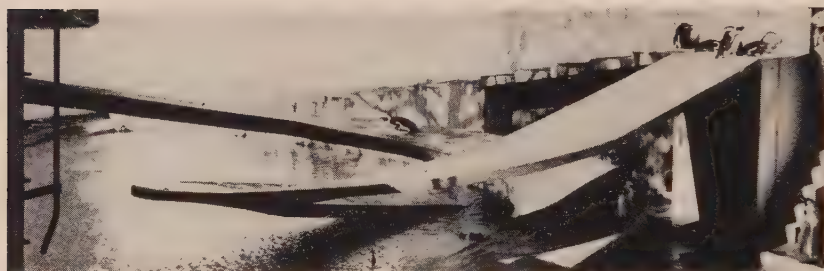
COURTESY THE ARCHITECTURAL RECORD

# PLOT PLAN OF THE BROOKFIELD ZOOLOGICAL PARK, ILLINOIS

Edwin H. Clark, Inc., architects; Eric Hall, County Architect, consulting

- (1) Entrance. (2) Administration. (3) Comfort stations. (4) Small mammals. (5-13) Bears. (14) Refectory. (15) Lions. (16) Lion house. (17) Wolves, etc. (19) Entrance, comfort stations. (21-23) Pachyderm house. (24) Australia. (26) Antelopes. (28) Deer. (29) Equine. (32) Small antelopes. (34) Buffalo. (36) Yak. (38) waterfowl. (41) Sea lions. (46) Flying cage. (47) Eagles. (48) Aquatic birds. (49) Pheasants. (50) Parrots. (51) Bird house. (52) Insects. (53) Duck pond. (54) Ostriches. (55) Reptiles. (57) Primate house. (58) Monkey island. (59) Power. (60-61) Commissary. (62) Shop. (66) Hospital





PHOTOGRAPHS BY THE AUTHOR

PENGUIN POND,  
REGENT'S PARK  
ZOO, LONDON

Tecton and Lubetkin's greatest achievement to date. The perfect setting for the waddling, diving, and swimming penguins—and for the spectators who always line the pond's edge

rectangular tract of one hundred and ninety-six acres, the western third of which is wooded and partly traversed by a small stream. It is bounded on the north by a main highway, and on the south by an electric rapid transit line. One north and one south entrance are designated for motorists and train passengers respectively. The line connecting these two entrances supplies one axis of the plan. The other bisects the tract longitudinally east and west. At the intersection is a fountain. In the four quarters thus formed the architect has disposed his buildings: felinae, bears and small mammals on the east, and monkeys, pachyderms, and kangaroos on the west. Along the northern border are antelope and deer, and along the southern are ducks, ostriches, pheasants, parrots, insects. Westward towards the woods are the houses and

cages of birds and reptiles. In the wooded tract are buffalo, yak, and the other large animals of woods and plain, while the artificial lake created along the stream contains waterfowl. From the center of the plan the four principal vistas are closed by the two entrance pavilions, the refectory, and a pond for sea lions. The arrangement may be summarized as comprising an eastern third devoted to pits and paddocks and relatively free of buildings, a central third where most of the animals requiring houses are situated, and a wooded western third allocated to equines and other animals requiring large areas.

The site of Chicago's Brookfield Zoo differs from that of other large parks because of the dull flatness of the lake plain and its existing bareness. To some extent the second disadvantage will be overcome in a few years by



PHOTOGRAPH BY TROWBRIDGE



COURTESY NATIONAL ZOOLOGICAL PARK, WASHINGTON

# BEAR PITS NEW AND OLD, BROOKFIELD AND WASHINGTON

Wisely avoiding the "natural," the architects have achieved essential realism in the abstract rock forms above, while the Washington cubs below must start life behind out-dated bars

formal avenues of trees, small naturalistic parks and the landscaping of building sites. The first remains, and save in the naturally wooded area, virtually prohibits the twining paths and picturesque settings that abound in such zoos as San Diego and Washington. Two requirements grow from these conditions. The first is that some satisfactory formal plan be adopted that will not only satisfy the demands of circulation and the disposition of buildings and enclosures in a rational manner, but that will accept and utilize the broad expanse of level, treeless prairie. The second is that an architecture be created suitable both to the conditions of zoological buildings and indigenous to a difficult site.

In outline no objection can be raised to the plan adopted by the architects. It is simple and effective. The disposition of the build-

ings and enclosures within this plan is well accomplished, particularly for the central portion of the plan. The most popular exhibits are lions, bears, monkeys, and elephants, and the most crowded parts of the zoo are the areas near the entrances; these popular exhibits are centrally located near the entrances and are served by broad walks. The popularity of these animals is largely due to their essentially theatrical character, as any circus demonstrates, and they are best enjoyed with an audience. Those animals whose talents and popularity are less, and whose qualities are better contemplated in solitude are quartered in more remote sections of the park where their grouping follows the rather conventional zoological classifications, a sort of artificial ecology. Thus is secured a functionally satisfactory plan, a rational distribu-





COURTESY THE ARCHITECTS' JOURNAL, LONDON

## TWO VIEWS OF TECTON'S NEW ELEPHANT HOUSE AT THE WHIPSNADDE ZOO

*Above:* The horizontal line of the unpretentious roof and the four squat but commodious cylinders housing the ample beasts recommend themselves at a glance. *Below:* The unobtrusive projection of the roof, here seen from the side, protects spectators from England's intermittent showers

tion of animals, an efficient use of the types and amounts of land in the site, and a visually strategic grouping of structural and non-structural elements in the plan.

In a consideration of the pits, I must confess at the outset a purely personal objection to artificial outcrops of what appear to be solid limestone blocks in an area composed geologically of old beaches and glacial lake bed. But excluding this as having no general meaning, one faces the fact that the "stone blocks" consist of concrete, and gun-blown or reinforced metal lath forms troweled and textured. Devices of this sort have but one purpose: to serve as a stage setting, creating in the minds of the audience a naturalistic impression. That this impression is convincing is due to the remarkable perception of the architect in designing abstract rock forms and settings rather than realistic ones. The well-orientated bear and lion pits are as excellent in intent and result as anything in the park. Everyone knows that the polar bear and cinnamon bear live in different habitats; and most know that neither inhabits arid, desolate regions of deserted quarries. The "barless natural environment" that figures so promi-



COURTESY THE ARCHITECT AND BUILDING NEWS, LONDON

ently in the statements of zoo officials and architects is far from being "natural"; its realism consists precisely in the essential realism of the general and the abstract. This very abstractness, with its greater suggestive value and inability to distract the eye, throws into admirable contrast the living, moving beasts against a dead, neutral background.

## II

Over a year after preparing this analysis of the Brookfield Zoo, I am able to amplify these criticisms with what must surely be the best examples of zoo architecture.

Several years ago seven young English architects associated themselves under the name Tecton. Their first commissions were small, and appeared to offer equally small opportunities for architectural expression; they were asked to design animal sheds for the London Zoological Society, some in Regent's Park and later some at Whipsnade, the new and still small adjunct of the London zoo. The difference between Whipsnade and

Regent's Park Zoos was very neatly expressed to me by Godfrey Samuel, who said, "Whipsnade is a few people against a background of animals; but Regent's Park is a few animals against a background of people." Certainly the dominant consideration in Regent's Park is the crowds of spectators, while this factor was almost wholly absent at Whipsnade; the circus element at Regent's Park is greatly heightened.

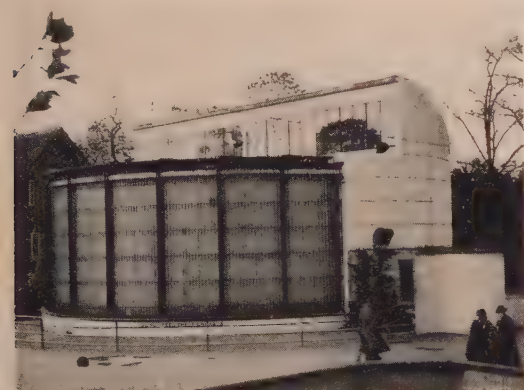
At this point one requires some understanding of the English conception of a zoo. German zoos are scientific; French zoos spontaneously accent the natural ferocity and gaiety of animals; American zoos plump hard for educational values; but the English zoo is much closer to circus than to science, at times resembling a trained animal act, and more nearly approaches domesticating its inhabitants than any of the others. Further, the English zoo (certainly the London Zoo in Regent's Park) is a proprietary zoo. It is owned and supported by private members, and most of its collections are gathered from the

*Below:*

#### GORILLA HOUSE, REGENT'S PARK ZOO

Tecton's first building had exacting requirements to meet. From its success has stemmed a whole series of inspired buildings for beasts

PHOTOGRAPH BY THE AUTHOR



*Below:*

#### PACHYDERM HOUSE, BROOKFIELD ZOO

The architects' use of ditch enclosures is here clearly shown. A view of the interior is shown on page 463

PHOTOGRAPH BY TROWBRIDGE





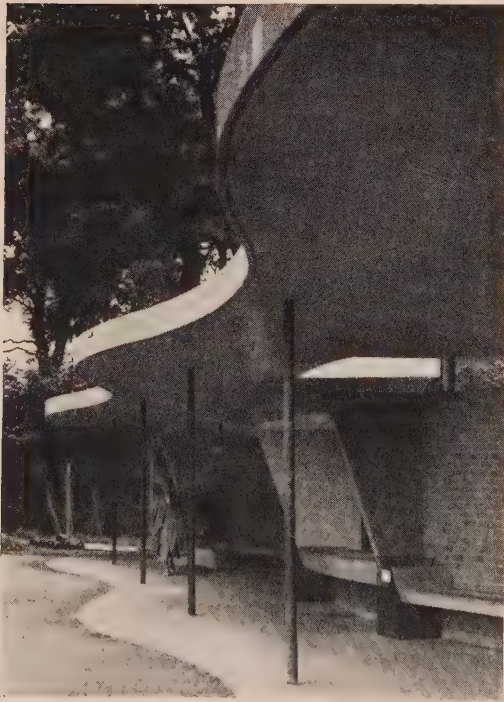
gifts of members. One important consequence of all this is that the Regent's Park Zoo resembles far more a collection of pets who are kept, very much as are those in private zoos, for the pure pleasure and amusement of their owners. It is quite permissible to feed almost any animal in the zoo; it is often possible to enter their cages; the keepers are curiously skillful in teaching their charges tricks and antics. The result is that the educational or scientific value of an English zoo is nearly zero (with the exception of the animals themselves and Julian Huxley), but the entertainment and amusement value is high. It is to accentuate and strengthen and accommodate this characteristic value that the architects are required to direct their efforts.

Tecton's first building, the Regent's Park gorilla house, required both interior and exterior accommodations for the animals and for people. What are the architectural re-

quirements of a gorilla? Gorillas are agile, they swing from ropes and leap about, they are playful and whimsical, and they are vaguely terrifying; they also attract large crowds. A circular building was chosen to provide the best solution of the requirements of the animals and spectators. The circular building was bisected with bars and a screen of plate glass. At either end doors were provided. The half of the building reserved for gorillas was elevated about two feet to provide a platform, and around the semi-circular rear of the cage a ledge was built along which the animals could run and from which they could spring to the ropes which hang from the ceiling. Excellent illumination was provided by direct sky lighting over the gorillas' half of the building. The effect of lightness was further intensified by tinting the walls blue, against which color the yellow hay in the cage made a gay contrast.

Upon completing the gorilla house Tecton and Lubetkin received further commissions at the Whipsnade Zoo, thirty miles north of London, situated in open farming country, and quite devoid of popular access. Its use was more as a convalescent home for animals to recover from peanut debauches than to accommodate spectators in any number. A considerable number of harmless animals are permitted to wander loose in the zoo, the whole being surrounded by fences; and for a small extra fee one may drive an automobile through the park's considerable area. In this situation no buildings were desired which would interfere with the feeling of open space and the raw, untouched Hertfordshire countryside. It was required that architecture here be as inconspicuous and non-architectural as possible.

Tecton's first building at Whipsnade was an entrance pavilion to accommodate two small comfort stations, a garderobe, and to serve as a shelter from which the park bus departed. They were also commissioned to build a shed for two giraffes. For the entrance pavilion they chose a roof slab of concrete, supported by slender pylons. The result is a long, low structure. The concrete was tinted light blue, and the walls beneath it were of red brick. All windows opened to



PHOTOGRAPH BY THE AUTHOR

#### ENTRANCE PAVILION, WHIPSNADE ZOO

The sweeping curves of the roof-shelter are pure caprice, with the flavor of a circus or a country carnival

INTERIOR OF THE  
PACHYDERM HOUSE,  
BROOKFIELD ZOO

The vaulted arches not only support the roof but provide a suggestive sense of power



PHOTOGRAPH BY TROWBRIDGE

the back facing a small wood. The structure obviously possessed only one feature of any architectural significance; the concrete roof of the shelter. Instead of leaving this a plain hard line, sweeping curves were injected, muting and softening the entire structure. No functional considerations were here involved. The roof was not a roof; it was a shelter; it had no volume and marked no boundaries. From an architectural point of view this pavilion with its curved sheltering roof is pure caprice. It has the flavor of a circus or a country carnival.

The giraffe house also was situated at the edge of a wood. Here, even more than in the entrance pavilion, there was a strong desire to avoid the intruding appearance of "architecture." But obviously this could not be done in a giraffe house—of all places!—merely by producing a low building. Camouflage was in order, and so successful was this camouflage that the building coined a new, if bastard word: parkitecture. The country folk in this section of England are skilled in making a panel of long, woven strips of wood, and this woven fence construction was used for the enclosure, and for the side of the giraffe house facing the enclosed exercise yard. The remainder of the building is of common brick and glass.

There are two entertaining things about a giraffe, his height and the way he eats. These characteristics have found their architectural reflection. As the giraffes move in and out of the house, they use narrow doors at either end, passing a measuring rod in terms of which their exact height may be seen. Their feeding equipment consists of small, round troughs, hung some sixteen feet from the ground.

The third building at Whipsnade was designed to house four elephants. Here again the building was to stand at the edge of a wood, at the beginning of a broad expanse of lawn. After careful study of the habits and requirements of elephants *in relation to spectators* it was decided to house each elephant in a separate cubicle. These took the form of round bins, and the central feature of the building thus became four chocolate-tinted cylinders, each about twenty-five feet high and twenty in diameter. The circular housing of the elephants was partly dictated by the desirability of avoiding corners, partly to provide a visually smooth background; and partly by the requirements of thermostatically controlled electric panel heating. Beyond the elephant stalls provision was required for spectators. Hence, in front of the four

(Continued on page 485)



## JOSEPH BINDER

ON



COURTESY THE ART INSTITUTE OF CHICAGO

## DEVELOPING THE PRESENT-DAY STYLE

WAGNER'S *Meistersinger* is a glorification of the arts and crafts, cultivated by the craftsmen of that epoch. Painting was then considered a handicraft, and as such was especially appreciated by the people. This shows that the creative genius of the painters was instinctively felt by the people. The making of clothes, furniture, and other articles of everyday life was not simply a problem of manufacturing, but demanded artistic and creative shaping. A production without creative impulse did not exist at that time, or in any of the former art epochs we know of. What the Middle Ages called handicraft had its analogy in the applied art of other periods whose surviving productions show the amalgamation of art and purpose. The art forms of past periods were born from the spirit of their time. This agreement between a period's dominant idea and its creative art formed its "style."

Christianity, for instance, was the all-pervading spirit in the Middle Ages, and Gothic art in all its forms served to interpret

and propagate it. People being unacquainted with the arts of writing and reading found the principles of their faith represented in the work of the contemporary painters, sculptors, and engravers. The local conditions, too, were of great influence upon the development of art. The narrowness of the walled-in Mediaeval cities forced the builder who had to create a representative house for God to build into the heights. This has left us the immortal beauty of the Gothic cathedrals rising up to the sky.

The work of Dante, who discovered the beauty of classic art, and the all-embracing love of nature of Francesco d'Assisi, influenced the artists of their time and initiated a new epoch of art, the Renaissance. The impersonal and rigid splendor of Byzantine art and the mysticism of Gothic art are overcome. The religious figures become less abstract. In the painting of the Renaissance the Madonna is simply a mother with her child. With the reviving interest in worldly things the subjects of art become worldly, too. The portraits of prominent personages

afford a new range of subject matter. They were chiefly made to impress the public, serving in some way the idea of publicity. A brilliant unfolding of different art forms was the next result, and the desire to glorify power gave a new impetus to handicrafts, for which a golden age now dawned.

The reaction to the Reformation in the next epoch contributed a new style, the Baroque. The atmosphere of ceremonial splendor and absolutism is reflected in the churches, palaces, and pleasure-gardens of that period.

The style known as Empire, which prevailed in the first half of the nineteenth century, was characterized by simplicity, as a result of the spirit of the French Revolution. It formed a striking contrast to the pomp of the Baroque and was the last style to reflect its epoch.

The following period is characterized by a perfect non-existence of style. Therefore the copying of the styles of past periods became a logical necessity. In the architecture of all the great cities of the world we find imitations of the various styles of past periods.

The first great technical inventions had a decisive influence on the spirit of the twentieth century. Machinery brought on the industrial system, which, like the dominant ideas of former epochs, should have influenced the art style. But the artists were no longer the link between life and art. They withdrew more and more from the field of industry and emancipated themselves completely from the tasks of applied art, because industry tended towards copying and imitating the art creations of the past.

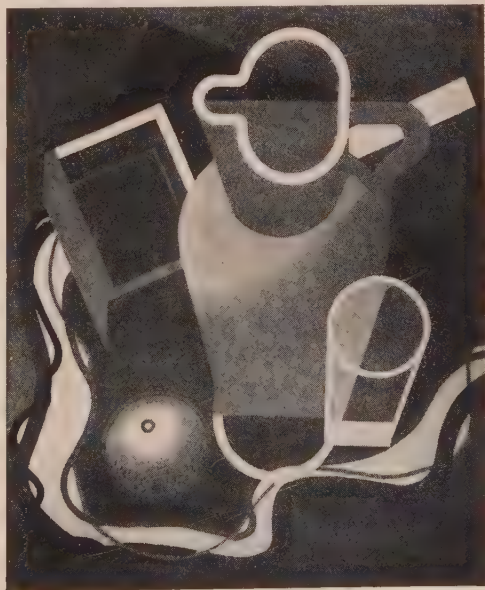
This emancipation gradually led to an estrangement of art from everyday life. As a consequence "Fine Arts" in the sense of *l'art pour l'art* began to develop. Fine arts, as they were understood in the times of the Renaissance and Baroque, were in reality the harmonious amalgamation of purpose and art—which is and always has been the fundamental idea of applied art.

The consequence of this emancipation was an entirely new, egocentric form of art bearing no relation to the demands and purposes of everyday life. The wish of the artists to create an art of their own and to avoid com-

COURTESY THE ART DIRECTORS' CLUB, CHICAGO



COURTESY THE CHOUINARD SCHOOL OF ART, LOS ANGELES







COURTESY THE CHOUINARD SCHOOL OF ART, LOS ANGELES



COURTESY THE MINNEAPOLIS SCHOOL OF ART

promises with the demands of industry led up to the so-called easel painting. In its further development it passed from Impressionism to Cubism, from Expressionism to Surrealism and abstract painting. But only a small part of the public could appreciate these forms of art, whereas, in former periods, art, as an expression of the dominant spirit of the age, had been comprehended by all.

To the prevision of another group of architects, craftsmen, and commercial artists we owe the rediscovery of the necessity of connecting art and purpose and of taking inspiration from the spirit of the times. Thus the artist became once more an active factor in industrial creative art and design.

The twentieth century is an essentially technical age. Therefore its art is constructive, functional, and dynamic. This new

spirit is already visible in the architecture of our day, as can be observed in most cities. The new buildings are being erected on the functional and constructive principle, avoiding any kind of ornamentation. Not only office buildings and apartment houses, but also some of the private homes already show the new idea.

The same constructive spirit determines the forms of contemporary design. It induces the artist to give the objects of everyday life the highest perfection of form that the machine can turn out and to emphasize their mechanical origin. The furniture, too, is no longer made for decorative purposes, but has become chiefly functional, suited to the requirements and habits of every country.

The contemporary industrial designer knows, for example, that the lighting fixtures

for electric bulbs—the ingenious invention of Edison—must be constructed differently from Renaissance chandeliers, while, until now, lamps very often represented candles, perfection thus imitating imperfection.

These and many other articles for daily use are now being created in the new spirit. They are not only problems for the engineer, as it might seem at first sight, but also for the creative artist, whose chief aim is to find out the perfect proportions and the perfect harmony of colors. In fact, no object is too unimportant to be embellished by the new style. If these principles are observed, they will lead to a full harmony between techniques and art.

These ideas are also embodied in contemporary commercial art which descends from painting. Its development is based on the rise of industry. By serving industry, commercial art is brought into direct contact with the reality of life and the spirit of our time.

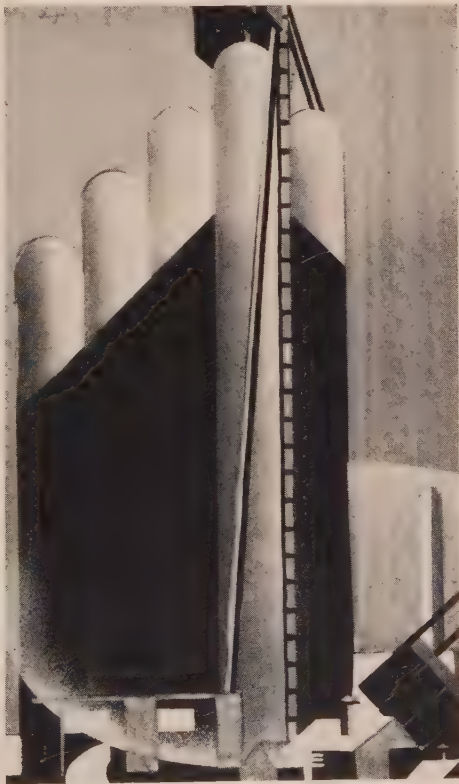
Its optical function is to convey the essence of the advertising message in the shortest and

most impressive way. This does not only mean economy for the advertiser, but heightens also the effectiveness of publicity. It is the artist's task to transfer the clear and constructive shape of the objects as he sees them to the two-dimensional surface. The optical problem of advertising is the exclusive field of the commercial artist for which he alone is competent. His knowledge of optical laws and functions enables him to create a poster, for example, that dominates a city. In order to obtain such effects it is most important for him to grasp the fundamental ideas of our days and to learn to think in them. Realism should be left to photography. The artist must not compete with the camera. The perfect solution of realistic problems will be the object of the colored photography of the future. Therefore the artist must abandon realistic representation and take up stylizing. This is modern design. The primary value of the colors and the dynamic power of the composition in stylized work can never be replaced by photography.

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COURTESY THE LAYTON SCHOOL OF ART, MILWAUKEE







COURTESY THE MINNEAPOLIS SCHOOL OF ART

The word “modern” is used here for the first time in this article. It has been avoided until now for the good reason that it is very often confounded with the word “modernistic,” which suggests the application of the ever-changing forms of fashion to applied art. Nor does the real meaning of the word “mod-

ern” convey any definite style, for every new style is “modern.”

The artist should contribute to the development of the “modern style,” instead of indulging in the realistic representation of past periods and in vain attempts to imitate the works of former times, which are unattainable

COURTESY THE MINNEAPOLIS SCHOOL OF ART



for him. For we are living in a different age with entirely different views. Such efforts lead only to contradictions and imaginary weaknesses which do not exist in reality, since our artistic center of gravity lies in another domain.

The new style is chiefly based on the construction of forms. We find this construction by analyzing the forms of nature. Every form in nature has a very strong and definite construction, for it has "grown," that is to say every plant has gradually and organically developed, according to its peculiar climatic conditions. The influence of the specific sphere whose product it is becomes visible, for instance, in the difference of shape between a pine and a palm. The "fine artist" renders, in his picture, the atmosphere and pictorial value of a pine or a palm. But the "designer" has to know the construction of a tree. He must understand its proportions and emphasize its natural construction. On the other hand, he must reduce the accessory and complicated details of the object which make a picture indistinct, when viewed from the distance. For the commercial artist it will be easy to design a palm of only one inch, representing clearly the shape and character of the tree, in spite of the reduced size.

Color is another very important problem in stylizing. Sometimes the artist must even surpass the optical effects of nature with a limited number of colors. It often happens that he has to represent a landscape with two or three colors only. Nevertheless he must bring out the specific atmosphere of this landscape in the most impressive, striking, and surprising manner. We must also know that the colors, as well as the forms, possess their own proportions and dimensions.

Another problem which often occupies the commercial artist is the problem of the material. We know that every material has its own character and texture. We are aware that the character of steel is absolutely different from that of glass. In realistic painting glass is generally represented with highlights. These, however, do not indicate the primary characteristic of glass. They are secondary, for other materials have them, too. The characteristic feature of glass is trans-

parency, and the main problem in a stylized representation of glass is to emphasize its transparency.

The portrait, too, plays an important part in the work of the commercial artist. He knows that it is not the detail that makes the portrait, but the proportion. If he wants to



COURTESY THE ART DIRECTORS' CLUB, CHICAGO

reduce a portrait to abstract form, he must, first of all, know the construction, the anatomy of the human head. For the stylizing of a portrait it is also indispensable to know something about psychology and the wide range of human feelings. For then only can the artist represent and emphasize the individuality of a person.

What has been said of the portrait can also be applied to the representation of the human

*(Continued on page 486)*





THE DALLAS MUSEUM OF FINE ARTS

A picture taken as the new building approached completion. Roscoe DeWitt, architect

## DALLAS AND THE CENTENNIAL EXHIBITION

BY RICHARD FOSTER HOWARD

THE Exposition celebrating the hundred years of Texas's independence being held this summer at Dallas is an exceedingly important event in the cultural history of the Southwest. This significance is emphasized by the character of the entire Exposition and particularly by the department of fine arts.

The Dallas Museum of Fine Arts is a city institution, and the Centennial Exposition has made it possible to fulfill a plan originated sometime ago for a civic cultural center of which it is a part. This civic center has been built on land which, although temporarily a part of the Exposition grounds, will become in time a beautiful park. It consists of a group of permanent buildings, including an Aquarium, Horticulture Museum, Museum of Natural History, and the Dallas Museum of Fine Arts. The Museum of Fine Arts, therefore, is a new five-hundred-thousand-dollar building designed to function in the most approved manner and according to the most modern theories of art museum management. It is

built around a large central sculpture hall, and contains sufficient galleries for our needs for some time to come. We are not thinking, of course, entirely of this summer exhibition, which is a part of the Centennial celebration, but are planning for the future and for leadership in the arts in the entire Southwest region. It is a thoroughly workable building as well as a very handsome one.

As for the summer exhibition, the Texas Centennial Corporation, following the lead of the Century of Progress in Chicago, provided generously for the show and gave the men whom they selected practically a free hand in making all the arrangements. Dr. Robert B. Harshe, of the Art Institute of Chicago, was chosen as Advisory Director for the collection. Mr. Daniel Catton Rich, his able assistant there, was made Associate Advisory Director, and the Director of the Museum, who was chosen about the same time, has worked happily with these gentlemen. Anyone who has been connected with a modern museum which holds temporary ex-



ALBRECHT DÜRER: DR. CHRISTOPH SCHEURL

Lent by Dr. G. H. A. Clowes of Indianapolis to the Dallas Centennial Exposition this summer





FERRUCCIO FERRAZZI:  
HORITIA AND FABIOLA

One-time Carnegie International winner, this contemporary Italian painting was lent by the W. S. Stimmel Estate, Pittsburgh, to the Dallas Centennial

hibitions regularly, knows the pressure, excitement, and satisfaction of assembling and installing a good show, but it has been the good fortune of few of us to do this on the scale with which it was done at Chicago and is being done here in Dallas.

The exhibition is planned to illustrate two phases of art activity. First, a survey of the history of European art, and second, a cross-section of American art with a certain emphasis upon the activities of this particular region and the state which is celebrating its independence won in so dramatic a manner a hundred years ago. For the first part, we have a series of rooms devoted consecutively

to the primitives, the Renaissance, the nineteenth century, the great French School of the nineteenth and twentieth centuries, and the international painting of recent years. For the second part we have devoted a gallery to what we call retrospective Americans, two galleries to contemporary Americans, a separate gallery for the Southwest, and another for Texas artists. We found, on attempting to select paintings from Texas, that it was very difficult in the face of the tremendous interest aroused in the state, to limit the Texas painting to the small group originally planned. It was very fortunate, therefore, that we also found that the wing of the Mu-

seum, eventually to be devoted to an art school, would be nearly enough completed to allow us to hang a more thoroughly representative cross-section of Texas painting.

To return to the European painting, the character of the exhibition can, I believe, best be indicated by mentioning a few of the outstanding works that are being shown and to remark that everything which is being exhibited must conform to the pace set by these outstanding works. First and foremost should be mentioned the great Tuscan "Crucifix" from E. and A. Silberman, New York, which has had the name of Giotto connected with it. Whether or not this famous name is correctly attached to the cross, the painting is one of the most thrilling of all the larger primitives in the country today. In this room also are such things as the exquisite "Portrait of a

Man" by the Master of the St. Ursula Legend from the John G. Johnson Art Collection, Philadelphia; the magnificent "Portrait of Dr. Scheurl" by Albrecht Dürer from the collection of Dr. G. H. A. Clowes of Indianapolis; the Geertgen tot Sint Jans "Crucifixion" belonging to Mr. Henry P. McIlhenny of Philadelphia, and the Mabuse "Portrait of Anne of Burgundy" from the collection of Dr. Frederic G. Oppenheimer of San Antonio, Texas.

In the Renaissance Gallery, the Detroit Institute of Arts has lent us its Titian, "Man with a Flute," and Julius H. Weitzner, Inc., has sent the Rembrandt, "Man with Gold Chain." From the Thornton Realty Company, New York, comes the El Greco, "Apparition of the Virgin." It would be possible, in listing all the individual pictures in these

THOMAS  
GAINSBOROUGH:  
LADY MENDIP

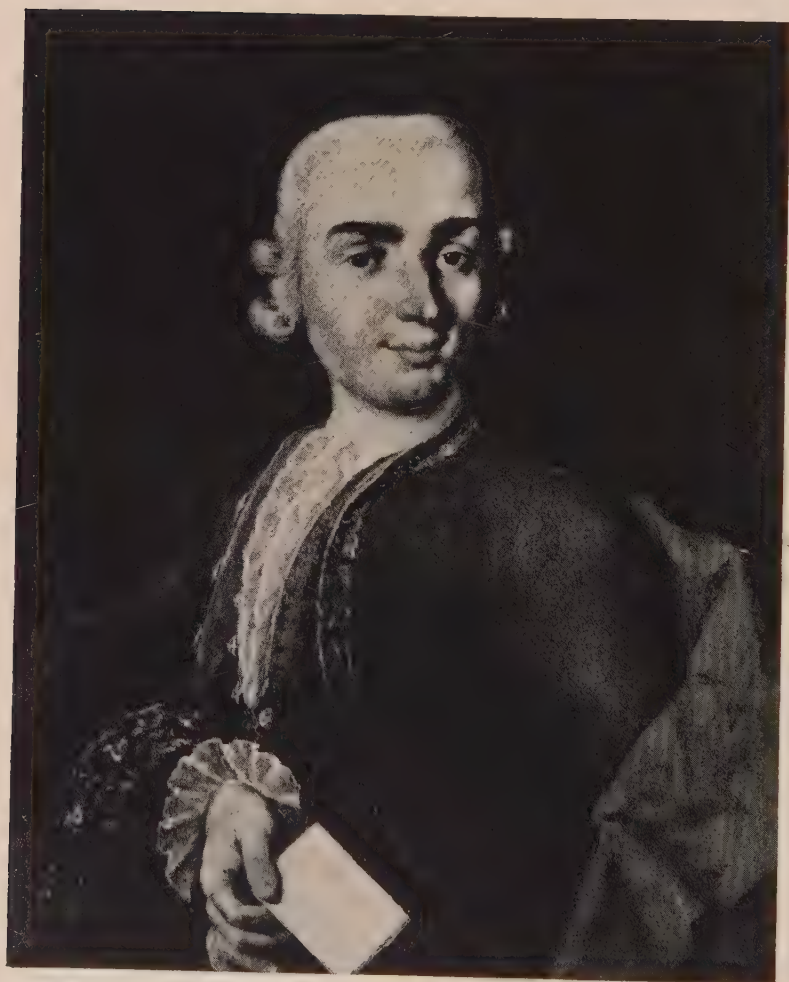
Included in the eighteenth century section at the Dallas Centennial. Lent by André de Coppet





ANTO CARTE:  
MOTHERHOOD

Lent by the Carnegie  
Institute to the Dallas  
Centennial



PIETRO LONGHI:  
PORTRAIT OF  
A VENETIAN

A distinguished example  
of eighteenth-century  
Italian portraiture. Lent  
by Julius H. Weitzner,  
Inc., to the Dallas Cen-  
tennial Exhibition

two galleries, to describe them all with superlatives.

In the eighteenth century room we have a fine Gainsborough, "Lady Mendip," lent by André de Coppet, New York, and a distinguished Longhi portrait from Julius H. Weitzner, Inc. Our gallery containing this group is somewhat smaller than the others, reflecting the taste of our own time.

The nineteenth and twentieth century French School gallery contains, as its high lights, the Renoir "Girl with Falcon" from the Durand-Ruel Galleries; the magnificent Matisse, "Fruits and Flowers of Nice" (the

one with the cloth of gold in the background) from the Pierre Matisse Gallery, and Mrs. Edouard Jonas's Degas, "Dancers in the Wing."

The so-called International School of our own time will be represented by a number of Carnegie prize winners, such as the Ferrazzi, "Horitia and Fabiola" from the William S. Stimmel Collection, the Anto Carte "Motherhood" from the Carnegie Institute, and the Otto Dix "Child with Doll" from the Museum of Modern Art. Further indication that collecting of distinction is being developed in Texas itself comes from the fact

COURTESY THE JOHN G. JOHNSON ART COLLECTION, PHILADELPHIA



MASTER OF THE  
ST. URSULA  
LEGEND:  
PORTRAIT OF  
A MAN

Painted in Bruges between 1470 and 1501. Lent by the John G. Johnson Art Collection, Philadelphia, to the Dallas Centennial Exhibition





# GEERTGEN TOT SINT JANS: CRUCIFIXION

A Haarlem painting of the fifteenth century, from the collection of Henry P. McIlhenny, Philadelphia

that one of our pieces in this room, Antonio Mancini's "The Little Masker" is lent by Mr. Pio Crespi of Dallas.

It would probably be tiresome to go on and list paintings in the American galleries in this same manner but we can assure visitors that they will see the development of American art from its dependence upon European influences which at one time amounted almost to identity with certain phases of European painting, to the most recent gestures of independence and the really quite striking unity of certain sections of our country. This sectional unity is one of the most interesting things about contemporary American painting. Part of it, of course, is artificial, even forced, but much of it is natural and sometimes completely unconscious. Certain focal points have encouraged the development of local schools and certain sociological, atmospheric, and geographical conditions have

forced men to paint in a similar manner even when they were not aware that they were doing so. Much can be said on both sides of the question of encouraging a local spirit in painting but we, at the Dallas Museum, feel that there can be no objection to the constant effort to raise the standards of purely regional art. This exhibition accomplishes that purpose in two ways, or rather for two groups of people. First, for the surprisingly large group of people practicing art, and second, for the less articulate and less aware general public from whose ranks come the patrons of art. This exhibition and the entire Museum and its program for many years to come are conceived as teaching experiments. The method itself is no longer experimental but the application of it in this section may be so considered. We have found, elsewhere as well as here, that both public and artists want to learn and our aim is to help them.

## FIELD NOTES

### NEWS OF FEDERATION CHAPTERS AND THE ART WORLD

#### *Winslow Homer*

ONE hundred years ago Winslow Homer was born. His position as one of the three or four mightiest peaks in the range of American painting has assured us of a fitting celebration in his anniversary year. In mid-season the Knoedler Galleries presented an exhibition of Homer's water colors. In the spring the Pennsylvania Museum, Philadelphia, presented a memorial exhibition showing his work in all media. From July eighteenth to August second Prouts Neck, Maine, where Homer long worked in his isolated fashion, will be the scene of another exhibition. From December fifteenth through January fifteenth, 1937, the Whitney Museum of American Art will present its centenary exhibition. In recognition of this important series of events the Magazine is publishing an important article on Winslow Homer by Forbes Watson in the October number.

#### *Duveneck at Cincinnati*

THE Cincinnati Art Museum could have hardly found a more fitting way to mark the fiftieth anniversary of the dedication of its building in Eden Park than by holding a comprehensive exhibition of the work of Frank Duveneck. This painter, though born in Kentucky, was from his youth associated with Cincinnati. As the chief American exponent of the Munich school, he was naturally much admired and loved by the strong German element in Cincinnati, though other parts of the country grew to share the admiration. His "Whistling Boy" is one of America's favorite and famous pictures.

In connection with this first comprehensive Duveneck show, the Museum has published an important catalogue. In it, for the first time, is published a list of paintings by Duveneck or attributed to him. Also one can find a bibliography, a brief outline of the artist's life, reproductions (including four revealing details), and accurate information about the pictures shown.

#### *Japan and Harvard*

WHILE Harvard University's Tercentenary Celebration is in full swing next September, the Boston Museum of Fine Arts is to present a great Loan Exhibition of Japanese Art. The show comes as the result of more than two years of joint effort on the part of officials and civic leaders in Japan and officers of Harvard University and the Museum of Fine Arts.

Dr. George H. Edgell, Director of the Museum, who joined Kojiro Tomita, the Museum's Curator of Asiatic Art, in Japan has informed the Museum that final arrangements are made. Objects in the exhibition are being drawn from the richest treasures in Japan, bringing together one of the choicest collections of Japanese art ever shown in the West.

Plans have been carried thorough in Japan with the cordial support of H.I.H. Prince Takamatsu, Honorary President of the Kokusai Bunka Shinkokai, the Society for International Cultural Relations, Prince Fumimaro Konoye, its President, and Count Ayske



THE CARRINGTON HOUSE, PROVIDENCE

The recent gift of Miss Margarethe L. Dwight to the Rhode Island School of Design. Story on page 487



Kabayama, Chairman of the Board of Directors. Other invaluable assistance has been given by His Excellency Koki Hirota, Prime Minister, His Excellency Hiroshi Saito, Ambassador of Japan to the United States, Marquis Goryu Hosokawa, Eizaburo Sugi, President of the Tokio Imperial Museum, Baron Ino Dan, and Professor M. Anesaki on whom Harvard is conferring an honorary degree in September. Viscount Kentaro Kaneko, President of the Harvard Club of Japan, has also lent his assistance, together with S. Ikeda, '95, and Ryoza Asano, '12, both Harvard graduates.

Besides the loyal interest of many former Harvard graduates in Japan, a strong appeal on behalf of Boston was made to Japan because of its long tradition of interest in Japanese art. In fact, the Museum's collections in this field now rank among the very first in the West.

### *International Art History Congress*

THE Sixteenth International Art History Congress is to be held in Switzerland from August thirty-first to September sixth. Attendance at the Congress is open to all people interested in art questions—collectors and connoisseurs, as well as scholars and historians of art. Full information can be had from the Secrétariat du Congrès, Elisabethenstrasse 27, Basle, Switzerland.

### *A Watkins for Philadelphia*

ALTHOUGH Franklin C. Watkins was born in New York, he has worked so long in Philadelphia that his name is now identified with that city. Certainly he is one of her outstanding painters today. After winning a first prize at the Carnegie International in 1931, and after his one-man show was the center of a sensation in New York the following year, his fame spread through the country. At the same time, without ostentatious publicity-seeking, Mr. Watkins's place in Philadelphia has been more firmly established. The Pennsylvania Museum of Art recently showed its recognition of his ability by buying "The Fire Eater" for its permanent collection.

### *A Chinese Figure for Seattle*

A FINE seated stone figure of Miraku Bosatsu, from one of the temple caves of Lung Men at Honan, is a recent accession, we are told, to the Fuller Oriental Collection of the Seattle Art Museum. The piece, which is only ten inches high, probably came from the Ku Yang Tung cave, and can be dated from about 550 A.D. It is in a nearly perfect state of preservation, having been broken cleanly from the wall, thus saving all the figure that stood in relief with the exception of one foot. The Lung Men caves contained much of the most noted sculpture of the Northern Wei Dynasty (385-557 A.D.). The religious artists then attained a formal abstract idealism, for which Buddhistic sculpture of that period is famous. This piece, with its great refinement and delicacy of modeling, is an exceptionally important example. The figure was purchased from Yamanaka and Company.

### *Arts and Crafts in Settlements*

THE selection of Norris, Tennessee, for the twenty-fourth annual convention of the National Federation of Settlements held June third to June seventh was a fortunate choice. Here the members of the social agencies had an opportunity to acquaint themselves, through Dr. Arthur E. Morgan, Chairman of the Tennessee Valley Authority, with the Government's program of social planning, and observe the ways of carrying it out.

In the Convention Hall at Norris an exhibit of children's drawings and paintings done in New York settlements with the co-operation of the Federal Art Project was arranged by Mrs. Frances M. Pollack. She read a paper on the extensive program of the project stressing its activities in the South, and emphasizing the keen interest of the present administration in the cultural and social value of art in American life. According to her report the Federal Art Project is at present employing over five thousand artists of whom about two thousand are engaged on murals, oil paintings, water colors, sculpture, and prints for tax-supported institutions. The Teaching Project, which employs hundreds of

(Continued on page 487)

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## NEW BOOKS ON ART

### Candid Photography

"Candid photography" \* is a meaningless phrase recently coined by journalists to describe super-snap-shooting made possible by recent improvements in miniature cameras. These precision instruments, fitted with high-power lenses (marked F/1.5, admitting fifty-six times the light of an ordinary folding camera's objective), permit short exposures even in artificial light. Regular moving-picture film is used in loadings of thirty-six exposures, ingeniously arranged so that shots can be taken in rapid succession. By careful development tolerably good enlargements eight by ten inches in size can be made from these one by one-and-one-half inch negatives; they can even be "blown up" to sixteen by twenty-two inches and still be recognizable. Because of their small size, these cameras can be used inconspicuously; there is even a gadget which enables one to shoot around a corner. Careful photographers can now take unposed, intimate, and "off-guard" pictures of indoor gatherings similar to action photographs which have for years been the rule out-of-doors. "Candid photography" has become a part of the cameraman's lingo to describe indoor instantaneous shooting.

This limitation of the word "candid" is unfair, for it implies that direct, unflattering, objective photography in general is as new as the instrument which has made this approach possible under difficult lighting conditions. The crude, unwieldy box which D. O. Hill pointed at his sitters in the 1840's was "candid." After we have looked at Brady's photographs of stinking corpses rotting on the Civil War battlefields, we must admit that his results are "candid." Are not those views of Paris which Atget spent his entire life recording "candid"? Only the other day I was going through a file of *Sun and Shade, a Picture Magazine without Text* for 1891 and marveled over the unposed snapshots of a crew working a square-rigger out of San Fran-

cisco—unrivaled documents of an irrecoverable past. Scientific progress has made it possible to extend this kind of vital documentation indoors; it is a change of scope, not of attitude. The degree of frankness is a function first of the photographer, and second of his equipment.

The camera which Ivan Dmitri has qualified as "candid" is the Leica. Thirteen pages are devoted to the operation of this instrument. It is hard to understand why the author felt it necessary to repeat information which the owner of a Leica will find in his instruction book, and which is of little use to a person who owns any one of the dozens of similar cameras now on the market. There follow fifty-six examples of photography. They fall into distinct groups, and had the dude ranch, the airplane, the fashion, the animal, the theater, and the swimming pool shots been arranged in some continuity, the book would be more interesting as a picture album. Technical data is given for each plate; a study of this will reveal that thirty-one of the photographs—over half—could have been duplicated with a larger camera and considerably improved in quality with no loss of "candid" quality.

The book is an excellent manual for the Leica camera. Beginners with any camera who follow Mr. Dmitri's data as far as they are able—the range of subjects is very comprehensive—will soon gain technical proficiency. It is unfortunate that a less controversial title was not chosen, and that a description of other types of less expensive cameras was not hazarded.

BEAUMONT NEWHALL

### History of Japanese Art

AT LAST we have in English a sound illustrated history † of Japanese art that presents the view of the Japanese themselves. There are no less than two hundred and eight-

\* *How To Use Your Candid Camera.* By Ivan Dmitri. New York, 1936. The Studio Publications, Inc. 142 pages, 56 plates. Price, \$3.50.

† *An Illustrated History of Japanese Art.* By Hoshu Minamoto. Translated by Harold Gould Henderson. New York, 1936. E. Weyhe. Price, \$10.00. Kyoto, Japan. K. Hoshino.

een admirable illustrations of which a dozen are in color. Fenellosa and Laurence Binyon still have their distinct uses, but this handier volume supplements them and supplies us with a fresh body of the best native opinion on the history of Japanese art. The author, Mr. Minamoto, is a lecturer at the Imperial University of Kyoto and one of the editors of the *Bijutsu Kenkyu*, an art journal that, in its half dozen years, has come to be recognized as the most valuable in its field—super-seding even our beloved old *Kokka Magazine*.

The translator, Mr. Harold Henderson of Columbia, has added a series of short historical summaries most illuminating to the foreign reader. His translation is precisely literal without the awkwardness that word usually implies. It shows the same translator's conscience he used so sensitively in the close rendering of Japanese poems (*The Bamboo Broom*) and that is very remote indeed from poetic license or loose approximation.

In fact, Mr. Henderson has scrupulously permitted the modern Japanese point of view on art to appear through the English—little tags of loose uncompleted ideas that occasionally follow the scholarly descriptions. Heaven knows our own art criticism is still crammed with such vague generalities but Oriental thinking was free of them till thirty years ago. Thus one finds Mr. Minamoto dealing directly and pertinently with materials, purpose, and the artist's success in making his own particular vision tangible; but he will sometimes say that a statue expresses this or that "spirit" or that "the prime characteristic of this scroll is the appreciation of the poetry of nature shown by the way natural objects are drawn." Undoubtedly these statements are true but spirit and the poetry of nature reach our minds through what the craftsman makes. The critic must bridge the gap, show us how conventions, stresses, and emphases are transmuted in the brain back to that poetry and spirit the artist knew. We in the West are just beginning to realize afresh that we have a right to demand this. For such illumination we look to the expert speaking of his native art and we are not to be put off with vagueness.

(Continued on page 483)

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## NEW BOOKS ON ART

(Continued from page 481)

Mr. Henderson's able summaries of the cultural background at the beginnings of the chapters, compressed as they are, do much to remedy the omissions in the author's original work. In fact they demonstrate how the foreigner requires elucidation of statements a Japanese finds sufficient. And yet I venture to suggest that the new generation in Japan must stop looking over its shoulder at the West and resume the sober regard for the Things Themselves which characterized the long oriental past.

The American reader, examining carefully the ordered and admirable illustrations, acquires fresh comprehension of the great stream of oriental art which runs its course parallel to our own. In it one sees similar deeps and shallows. In fact its channel, like that of western art, gives us a long, consistent and inevitable course leading down across the whole map. It fertilizes and waters a strange culture. Perhaps it is the best and plainest way for any explorer of new cultures to travel.

LANGDON WARNER

### German Paintings in America

UNFORTUNATELY catalogues like this\* are not destined to reach many people aside from those professionally interested in the subject. Most people, even if they are willing to open a book with a title two lines long, will probably be frightened away by the discovery that it contains only twenty pages of text and devotes eighty-eight to catalogue matter and indexes.

But the layman's loss is much greater in this case, I believe, than that of the author and publisher. Why should we relegate all art catalogues to museum libraries when many of them are more interesting and infinitely more stimulating than the average popular book that "tells all about art." The answer that a book should first of all be good read-

(Continued on page 484)

\* *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections.* By Charles L. Kuhn. Cambridge, Massachusetts, 1936. Harvard University Press. Price, \$7.50.

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(Continued from page 483)

ing (by which I am afraid is really meant good entertainment) is too often nothing but a useful alibi for readers who are unwilling to do their share of the work. A substantial book of any type, catalogue or not, is likely to call for considerable mental effort on the reader's part as well as on the author's, and books that can be disposed of by an easy process of mental mastication without digestion are sure to be just about as nourishing as chewing gum.

Of course the layman may well regard volumes that deal with highly specialized subject matter in strictly technical terms as belonging to the expert's domain only, but this is not the case with Kuhn's *Catalogue of German Paintings*. In the first place, it contains one hundred and seventy-seven excellent reproductions of paintings by fifteenth and sixteenth century German masters, who, with the exception of Holbein and Dürer, are not widely known in America, and whose work is largely in private collections and therefore not easily accessible to the general public. The book owes its wide scope to the fact that the paintings chosen for reproduction were selected not only to supply the scholar with previously unpublished material but to give a comprehensive view of German mediaeval and Renaissance painting as it is represented in American collections.

The introduction to German painting, written for the catalogue by Arthur Burkhard, enables the reader to see the subject in relation to the more famous schools of Italy and Flanders. Burkhard's comments on the reason for the current lack of appreciation of German painting are illuminating and certain to contribute to a better understanding of the neglected masters. He opens new sources of enjoyment and takes us one step further on the road that leads to a complete picture of western civilization, of which these German painters are an important and integral part.

The catalogue itself contains enough biographical data on men and schools to give the layman an understanding of the sequence and relationship of the artists whose work is reproduced. Its simple statements stim-

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ulate one to find evidence for them in the illustrations.

The index of collections is, of course, of the utmost value to anyone who has a strong enough interest to follow up this introduction to the subject with personal inspection tours of those originals that are accessible to the public.

Nothing has been said here of the value of the book to the scholar since he has already seen it and is using it to good advantage.

RENÉ D'HARNONCOURT

## BUILDINGS FOR BEASTS

*(Continued from page 463)*

cylindrical bins, and for a distance of sixty feet further at either end, is a white concrete roof. In contrast to the entrance pavilion where the roof is the sole architectural feature, this roof is unobtrusive, and the four cylinders, announcing the purpose of the building, constitute its key. From the roof to the ground is dropped a curtain of factory casements, forming a wall of glass against the rain. Between the spectators and the elephants is a shallow pool of water. The roof extensions at either end of the building, supplied with benches, provide a pleasant waiting place for elephant and pony rides, and look out over a broad, uninterrupted expanse of rolling fields and wooded countryside.

Currently the greatest achievement of Tecton and Lubetkin, however, is Penguin Pond in Regent's Park. Here we see best, perhaps, the direct resolution of the characteristics of animals and the requirements of spectators. Penguin Pond is an oval basin, the floor of which stands some five feet below the level of the ground. The walls of this pit are extended upwards about three feet, providing a parapet

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over which spectators may lean. The floor of the pit is concrete, and in the center stands a pool of clear water, two feet deep, over a blue-green concrete floor. In the center of the oval arise two circular concrete ramps, looping across each other. On one broad side of the oval is a transparent tank into which, as in an aquarium, penguins may be seen diving for fish, while directly opposite is a high

*(Continued on page 486)*



ledge, reached by stairs, on which they may sun themselves. The characteristics of penguins are their ludicrous solemnity and their incredible skill in swimming, but Tecton and Lubetkin have discovered another: penguins waddle and hop. And while solemn groups of penguins may be seen admirably sunning themselves, and penguins seen swimming at astonishing speeds the full length of the broad pool or in the transparent tank, it is in hopping up the stairs provided for them and waddling along the ramps that their most amusing and unexpected talents are revealed.

The success of Tecton and Lubetkin in their individual zoo buildings has led to a commission of far greater importance. They are to design a complete private zoo near Birmingham. Here the architects begin with a fresh site for immediate development. Their abilities are not handicapped as at Whipsnade where development is slow and eventual completion distant; or as at Regent's Park where the architectural heritage of the past two generations hangs inescapably before them. They can begin afresh and move rapidly to completion; and it is hardly to be doubted that Lord Dudley's zoo, when completed, will be architecturally the greatest zoo in the world.

## ON DEVELOPING THE PRESENT-DAY STYLE

*(Continued from page 469)*

figure. But here the designer has to consider another very important and difficult problem of pictorial art, namely, action. This does not mean that the human body should necessarily be represented in motion, running or jumping. For the resting body, too, is expressive of action and it is necessary for the designer to recognize this action and emphasize it. This will impart to his design an inner tension unattainable in photography. The sublime beauty and dynamic power of Greek statues lies in this emphasizing of the inner tension.

In nature, too, there are certain lines which, besides their representative purpose, serve expression. To discern those lines and suggest them is what enables the designer to express and emphasize motion.

The works of the creative artist give our

surroundings a beauty which awakens and promotes our aesthetic feeling. The billboard\* and window displays, which may be called "the galleries of the street," embellish and ennoble the general aspect of our cities.

In America the conditions are especially favorable for the development of contemporary art, because an ever-active industry naturally offers it numerous possibilities. As soon as it will have definitely overcome romanticism, it will develop a style of its own, inspired by the demands of daily life, and take its place as a leader. The accompanying specimens of students' work, gathered from the courses which I have held in America, will illustrate my experience in this direction.

American art students show, in general, an inclination toward the realistic, whereas the strong point of European artists and art students lies in the abstract. This tendency of American artists is the result of their realistic art training, whereas their European brothers undergo a more abstract art education. Art students mostly choose their teachers themselves—prominent artists who have achieved something in their special domain. Their ideas and views are developed and continued by their disciples. These conditions contribute to the creation of characteristic art periods. This does not mean, however, that European art students are blindly following their masters. They are only inspired and stimulated by their strong personalities, and encouraged to develop their own talents.

In my opinion, the line of development for American art students lies also in the transition from the naturalistic to the abstract. I appreciate in American artists the strength and energy required for a successful development in that direction and the talents which will qualify them for the prominent part that they are destined to play in contemporary art.

### Correction

The Karl Knaths murals at Falmouth in our June issue were incorrectly labeled. Those on pages 372 and 373 were begun under PWAP and completed under Massachusetts ERA. Those on pages 374 and 375 were begun under Massachusetts ERA and finished under WPA.

\* The MAGAZINE OF ART has always stood for the rigid regulation of billboards.—EDITOR.

## FIELD NOTES

(Continued from page 478)

trained artists, holds classes daily in religious, educational, and social institutions throughout the country. Instruction is given in drawing, painting, sculpture, pottery, craft work, dress design, etc. In New York City alone more than fifty thousand children and adults are being reached by the teaching force of the Federal Art Project. Federal art galleries have been opened in Tennessee, North Carolina, South Carolina, Alabama, Virginia, Oklahoma, as well as in New York and other large cities.

On Saturday the entire afternoon was devoted to the discussion of the arts and crafts in the settlements. The room was packed to capacity. The discussion was led by Miss Mitchell from the Henry Street Settlement of New York. Mr. Abbo Ostrowsky of the Educational Alliance, New York City, spoke on the history of the development of art in the settlements. He pointed out that the settlements from their inception included art activities as part of their integral program for social and educational enrichment of the individual's life and the value the Federal Art Project has played in maintaining these activities in the settlements during the recent years of the depression. He laid stress upon the point that art in its creative and social aspects differs in no way from any other human activity; that fundamental training is a primary need of the artist as well as in other professions. Mr. Ostrowsky's talk was supported by drawings from life made at the Educational Alliance Art School which embodied his idea of craftsmanship. He also displayed a number of textiles made by children at the same school, emphasizing the fact that art work, particularly the crafts, could be made of vital interest to the entire family through its meritorious application.

Miss Clementine Douglas of Asheville, North Carolina, president of the Southern Highlanders, spoke about the activities of her organization which is a coöperative corporation all of whose members are producers of fine handicrafts of the southern highlands. She pointed out that in an area in which hand

production has played, and continues to play, so large a part in everyday life, it is considered desirable that every effort should be made to determine in what manner handicraft producers may achieve greatest benefit from their activities. Southern Highlanders therefore exists to make such determinations; to eliminate or prevent waste and exploitation in handicraft production and marketing; to provide producers with a medium of coöperative effort by means of which they may obtain styling, designing, research, business, and other services and counsel; to develop such marketing activities as may best achieve these ends; and to furnish a necessary link between the artists of the United States and the fine craftsmen of this southern highland territory.

### *Rhode Island Mansion for School of Design*

THE Rhode Island School of Design, Providence, recently announced the gift of the Carrington House, built about 1810 or 1811. When the donor, Miss Margarethe Lyman Dwight, gave the house, she said, "in loving memory of three generations of Edward Carringtons by the last member of the fourth generation." The Carringtons were a great Providence shipping family.

Mrs. Murray S. Danforth, President of the Rhode Island School of Design, and a Trustee of the American Federation of Arts, characterized this last gift as a "very magnificent and important" one. Trustees and officers of the school agreed with her.

"The whole character of this splendid home," said Mrs. Danforth, "is unspoiled by any modern innovations. Even the old lights and chandeliers remain intact, and the furniture, locks and keys, the hangings, the wall papers, and other furnishings, all so graciously turned over to the school, mean much as a permanent record of the life and times of more than a hundred years ago."

Norman M. Isham, authority on early American architecture, finds strong circum-

(Continued on page 488)



stantial evidence to the effect that John Holden Greene, the famous Providence architect, was the designer. "His handwriting is all over it," said Mr. Isham.

The Carrington House is one of that group of early Providence mansions that authorities feel is hardly equalled elsewhere in the United States. Certainly the group rivals even those of Salem, Massachusetts and Portsmouth, New Hampshire.

Under the competent care of the staff of the Rhode Island School of Design this perfect relic of a century ago will be carefully kept as a public trust. Further, one feels that it will serve as an example of the result of a way of thinking and living at that time. Its chief gift to students of today lies in the success of its answer to needs and requirements of *its* time. We can learn something of the integrity with which that answer was then given. The School of Design will not want its students to imitate the part or the detail or the motif, for these sprang from 1810. Their use to us today lies in the revelation of the heart of that period, not of its mannerisms.

### *A Gallery for Temple University*

TO PROVIDE background material for its art school, Temple University, Philadelphia, has opened an art gallery in its newly built Sullivan Memorial Library.

This building, latest addition to the school's physical equipment, is so situated that it is accessible both to students and the public. Works of art there displayed thus fill a dual community need—that of the student, and that of the man on the street.

Primarily, however, the Temple University art gallery has been opened for the students, and has been constructed to provide a neutral background for all types of art. Light is diffused from ceiling outlets through glass especially designed to give adequate illumination while obviating glare. Particular attention has been given to the lighting of sculpture.

Although Boris Blai, director of Temple's

first art chain link, the Stella Elkins Tyler School of Fine Arts, gained his training in Europe where he was born, he is endeavoring to develop an American creative spirit, nurtured on respect for American traditions through study of art produced in this country. To this end the first series of exhibitions in the gallery is being devoted to the work of men who have built an American art heritage.

Where other galleries might open their doors with exhibitions by modern French masters, the Temple University gallery chose the art of the Philadelphia sculptor, Charles Grafly. Following, in the autumn, will be displays of work by two other noted Americans, Thomas Eakins and Benjamin West. The gallery is thus intimately coordinated with the school as part of the University's program to develop native talent nurtured on American, rather than foreign traditions.

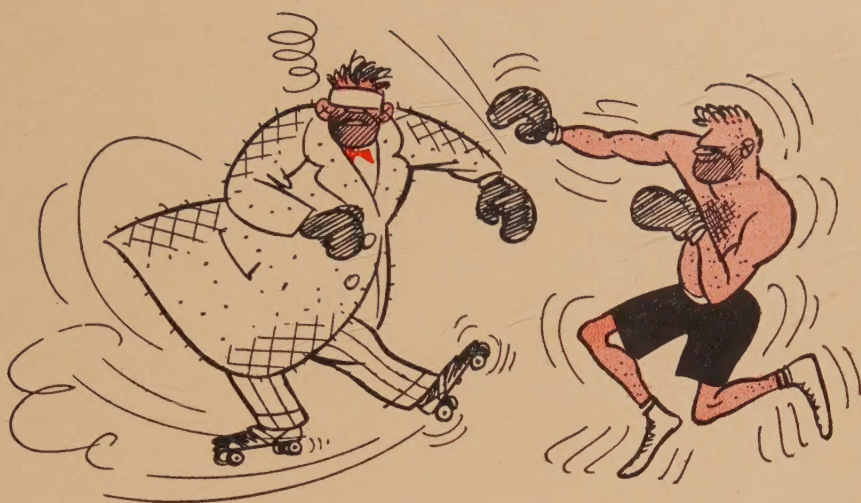
The Grafly exhibition offered sculpture in plaster, bronze, and marble. Students of sculpture found here a parallel to the Tyler School curricula which requires that they learn their technique from the small clay sketch through plaster cast and process of enlargement to the final work in bronze, marble, or other material. In the fall a bronze foundry will be added to the school equipment.

The Grafly exhibition traced the work of that sculptor from his student years through his maturity. Included were groups based upon classical subject matter, such as the "Aeneas Group," modeled during the artist's tutelage in the Paris of the eighties, when students had to seek mythology for inspiration.

Next in the sculptor's development came "Vulture of War," an important work dealing with more contemporary material, and emphasizing the ghoulish character of combat. This composition marked the beginning of a series of smaller-than-life studies that developed Grafly's own symbolism.

For the enlightenment of students both "Pioneer Mother" and Meade Memorial preliminary sketches and working models were shown, thus stressing the changes required in the progress of a work of art from the inception of an idea to the completed commission.





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